

Volume: IV

Number: 3

July - Sept 2008

Sheeraza



Academy of Art, Culture and Languages

SHEERAZA

ENGLISH

Volume IV

No.3

July-Sept, 2008

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J&K Academy of Art, Culture and Languages
Srinagar/Jammu

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Subscription Rate: Rs. 15.00 (Per issued)
Rs. 60.00 (Annual)

Composed/Designed by: Computer Management Group
Srinagar, Kashmir – 2 (9622860108)

Published By:

J&K Academy of Art, Culture and Languages

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EDITORIAL

Kashmir has always had special fascination for foreigners not only in terms of its physical charm and grandeur, but its language, literature and culture have equally been of great appeal to European researchers. In addition to that, how Kashmir has been inspiring the literary imagination of Westerners makes a stimulating reading. This issue of the *Sheeraza* English is containing a brilliant write-up on how Kashmir has inspired the poetic landscape of several English Romantic poets.

The issue also has an incisive essay on the polyglot sources of Kashmiri Language. The essay will go a long way in exploring further research in the area.

There are several other important topics that have been covered in this issue.

Poetry section is also containing some important translations.

It is hoped that this issue also comes to the expectations of our esteemed readers.

Abid Ahmad
(Editor)

KASHMIR IN THE ENGLISH ROMANTIC LITERATURE

Prof G R Malik

Look at her snow-white mountaintops;
Look at her Chinars with arms afire
Pearls rain from her stones in spring
And a deluge of colour springs from her dust.....
The mountain, the lake and the sunset.....
Lo! See God unveiled there*.

(Iqbal, Javid Nameh)

Kashmir has always fascinated kings, conquerors, lovers of nature, saints, mystics, seekers of knowledge and above all, men gifted with creative imagination. Its beauty and mystery is at once its strength and weakness and the source of its triumph and tragedy. It has inspired alike marauders, who plundered it again and again, and poets and men of imagination who adored it as the paradise on earth. Ever since it emerged as a fresh vale from the waters of a lake which was desiccated it has seen cataclysmic ups and downs in its history. All this is fairly well-known in great detail but what has seldom been realized is that Kashmir served as a potent source of inspiration for a most vibrant literary renaissance of England - the Romantic movement of the nineteenth century. How it has permeated the creative literature of the Romantic age is highly significant not only for bringing into relief a prominent facet of the Romantic

Movement - its penchant for the exotic, but also for an understanding of workings of creative imagination.

The Romantics came to know of Kashmir from the travelogues of Bernier and Tavernier, the histories of India by Thomas Maurice and Alexander Dow, Abul Fazl's Ayeen-i-Akbari (which was translated into English by Francis Gladwin in 1780s) and Sir William Jones' references to Kashmir. The image of Kashmir as a prototype of the earthly paradise or as the original Garden of Eden is a recurrent motif of these writings and some other English and non-English writings of the day. Bailey, Voltaire and Jones believed in a single source of human civilization and the idea of mankind's monogenesis. All of them agreed that this centre was in Asia and this is what is alternatively Tartary (with patrons like the archetypal emperor Kubla Khan) while Voltaire located it in India. Raleigh and Bowles, in their poem *The Spirit of Discovery by Sea* (Which Coleridge had studied with keen interest) expressed the opinion that the world-centre on which Noah's ark had ultimately rested was situated in the Indian Caucasus (Hindu Kush). Yet another belief which had a wide currency in scholarly circles was that Alexander's men had seen the cave of Prometheus and the rock to which he had been tied in the mountains of Hindu Kush (Pir Panchal). Hindu Kush (the Indian Caucasus) was later to occur in Shelley's *Prometheus Unbound*, as the seat of the lovely valley which, though not properly named, is certainly Kashmir. Bernier, with his scientific bent of mind, was generally an objective observer and describer of things, yet he too gets carried away while describing Kashmir and calls it the paradise of the Indies and adds:

.....it may therefore be reasonably concluded that

the Garden of Eden was planted in Kachemire, and not, according to the received opinion, in Armenia¹.

William Maurice, though a believer in the valley of Euphrates as the original seat of Paradise, was yet ready to consider the alternative claims of Kashmir. Jones's inclination was towards locating paradise in Central Asia but his enthusiasm for Kashmir (which he had not visited himself but of which he had learnt from others) was unbounded:

...no nation at this day can vie with the Arabians in the delightfulness of their climate, and the simplicity of their manners. There is a Valley, indeed, to the north of Indostan, called Cashmir, which, according to an account written by a native of it, is a perfect garden, exceedingly fruitful and watered by a thousand rivulets.....².

Most of the major creative writers of the Romantic revival were fascinated by Kashmir. Particularly noteworthy among them are Robert Southey, Thomas Moore, Ms. Sydney Owenson, Coleridge and Shelley. But while all of them project the image of Kashmir as the terrestrial paradise, the perception of this image is much more comprehensive and artistically consummate in Ms. Owenson, Coleridge and Shelly ---- especially in the poems of the last two. In their presentation of Kashmir, Ms. Owenson, Coleridge and Shelley pass from the merely physical to the metaphysical and exhibit an intuitive and uncanny grasp of the mystical and mysterious dimension of Kashmir. Furthermore in Coleridge and Shelley all relevant materials are assimilated and undergo a radical creative transformation to appear as poetry of the first order.

Southey had studied not only the travelogues of Tavernier and Bernier but also Gladwin's rendering of

Ayeen-i-Akbari and Maurice's *History of Hindostan*. The descriptions of Kashmir in these sources impressed him so much that he wrote to William Taylor of Norwich about his intention of making use of "the delightful realm of Kashmir"³ in *Thabala the Destroyer*. But *Thabala* was so somber in character that it did not admit of the representation of happy valley like Kashmir. However the valley is unmistakably present in Sothey's description of Swerga in *The Curse of Kehama*. Echoes of Abul Fazl, Bernier, Dow and Maurice can easily be heard from the following lines:

Through the deep shade of aromatic trees,
Half-seen, the cataracts shoot their gleams of light,
And pour upon the breeze
Their thousand voices, far away the roar,
In modulations of delightful sound,
Half-heard and ever-varying, floats around
Below, an ample lake expanded lies,
Blue as the o'er-arching skies.⁴

Thomas Moore, in addition to the sources mentioned above, had also studied *Tuzk-i-Jehangiri* translated by James Anderson. That may be one of the reasons why the Moghul glory charmed him so that it became the keynote of the *Lalla Rookh* whose tales have the journey to Kashmir as the connecting thread. Though Kashmir is present in the work from the outset the occasion for its description arises in the beginning of the last tale, 'The Light of Haram':

Who has not heard of the vale of Cashmere,
With its roses the brightest that earth ever gave,
Its temples, grottos, and fountains as clear
As love-lighted eyes that hag over their wave!
Oh! To see it at sunset, ---- when warm o'er the lake

Its splendor at the parting a summer eve throws
Like a bride, full of blushes, when lingering to take
A last look of her mirror at night ere she goes:
When the shrines through the foliage are gleaming half-shown
And each hallows the hour by some rites of its own...
Or to see it by moonlight, --- when mellowly shines
The light o'er its palaces, gardens and shrines;
When the waterfalls gleam like a quick fall of stars...
Or at morn, when the magic of daylight awakes
A new wonder each minute, as slowly it breaks. ⁵

II

Southey and Moore are bewitched by Kashmir's physical charm and do not care to pass beyond it. But unlike them Coledrige (like Shelley and, to a lesser extent Ms. Sydney Owenson after him) penetrates to the mystery of Kashmir, its metaphysical and mystical core which Bernier, with his relentless scientific and objective outlook, did not care to consider. As George Forster (the first Englishman to visit Kashmir in 1783) puts it, Burnier's was typically Muslim view of Kashmir, but paradoxical as it may sound, the Hindu perception of Kashmir exquisitely informs the work of a medieval Muslim, Abu Fazl's *Ayeen-i-Akberi* which was available to the Romantics in Francis Gladwin's translation. On this view Kashmir is not merely a land of beauty but of mystery as well. In fact its mystery was born together with its charm. According to the Hindu mythical belief Kashmir's presiding genius is Nilanaga, the vahan or vehicle cover which Vishnu supervises the universe of creation. It was Nilanaga who permitted human settlement in the valley,

when it emerged from the waters of the lake, on the condition that the settlers will observe the worship of nagas which lie interspersed through Kashmir in the form of springs. (The Kashmiri word for spring is nag). These include Vernag (the powerful serpent), the source of the great river Veth (the Jhelum) which is Kashmir's mark of identification. Rivers according to ancient Kashmiri mythology are goddesses to be revered and worshipped. Remnants of this belief, although fast vanishing now, still survive in the conventional Kashmiri's care not to pollute a stream. Sages possess such supernatural powers that they can make a river stand up as a goddess and follow them up to its source. Such sages were not necessarily to be hermits only. As the ancient Sanskrit texts proclaimed, a monarch could as well be a great sage and combine spiritual with worldly power. Perhaps the great Kublai Khan was one such monarch amongst whose courtiers, according to Marco Polo, were Kashmir's holy men (bakshis or bikshus) whom Purchas calls king's magicians. One of them, according to Marco Polo, was Qarantas Bakshi. This belief in a monarch being a sage at the same time persisted till the era of Shahmiri rule in Kashmir. About Zain-ul-Aabidin (Budshah), it is still believed that he made a certain stream in the district of Anantnag to follow him upwards and it is therefore named Shah Kol (the king's stream).

Another legend popularized in the Romantic age by writers like G.P. Marana, W. Bradshaw and John Marshall was that the hills of Kashmir were inhabited by men who had lived for hundreds of years and could lie in trances for years together by withholding their breaths provided they were kept warm. The Turkish Spy presented the hermit on the Pir

Panchal mountain as 'the oracle of Indies', 'the Apollo of the East' to whom men from far and wide made pilgrimage. Furthermore the valley was also seen as the abode of Sarswati ---- the goddess of poetry.

In Coledrige we see Bernier's passion for Kashmir's beauty combined with its awe-inspiring mystery somewhat in the same way in which worldly glory is combined with saintliness in monarchs like Kublai Khan and Zain-ul-Aabideen. His Kubla Khan is an ideal example of this combination --- an illustration of how artistic alchemy "dissolves, diffuses and dissipates in order to recreate".⁶ He knew some of Kashmiri mythology and the mystery that goes with it but was certainly not familiar with all those details about the subject which became available after him. But the wonder is that he could see a desert in a grain of sand and penetrate from whatever little he knew to the depths of the mystery that is Kashmir. Bernier, of course, he had studied very deeply and in the context of present subject, the following extracts from Berniers's description of Kashmir are particularly noteworthy:

Returning from Send-brary, I turned a little aside from the road to go and lie at Achiavel, which is a house of pleasure of the ancient kings of Kachemire, and at present of the great Mogo. That which most adorns it is a fountain.... It breaks out of the earth, as if by some violence. It ascends up from the bottom of a well, and with such an abundance might make it to be called a river rather than a fountain.... The garden itself is very fine, there being curious walks in it, and store of fruit-bearing trees...⁷

The most beautiful of all these gardens is Chah-limar

(Shalimar). The entrance from the lake is through a spacious canal, bordered with green turf, and running between two rows of poplars... A second canal still finer than the first, then conducts you to another summer-house at the end of the garden.... The summer houses are placed in the midst of the canal, consequently surrounded by water...⁸

I was indeed to quit the high road for the sake of approaching a large lake (Wular).... In the center of the lake is a hermitage, with its little garden, which it is pretended floats miraculously upon the water... It be the tradition that one of the ancient kings of Kachemire, out of mere fancy, built it upon a number of thick beams fastened together.⁹

The ancient king of Kashmir referred to in the last quotation is Zain-ul-Aabideen who built the floating garden in 1443 -44 A.D.

From Bernier and Maurice, Coleridge had also learnt about the cave of Amar Nath (Maurice's Amernaut) and made this entry in his Gutch Notebook:

In a cave in the mountains of Cashmere is an image of ice, which makes its appearance thus --- two days before the new moon there appears a bubble of ice: which increases in size every day till the 15th day, at which it is an ell or more in height: then, as the moon decreases, the image does also till it vanishes.¹⁰

The beauty and the mystery of Kashmir evoked by theses descriptions are mingled together and find an exquisite expression in *Kubla Khan*. The poem begins with a dreamy and naturally supernatural description of the surroundings of Kubla Khan's palace which are surcharged with awe and sublimity and have a mighty river at their centre:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river ran
Through caverns measureless to man
Down to a sunless sea....

And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery....

And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momentarily was forced.
And mid these dancing rocks at once and ever...
It flung up momentarily the sacred river....

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device
A sunny pleasure-dome with caves of ice!

The Speaker in the second part of the poem is Kubla Khan himself for whom the river now stands up to sing and play on a dulcimer. Her song and music is simply divine:

Could I revive within me
Her symphony and song,
To such a deep delight it would win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! Those caves of ice!
And all who heard should see them there,
And all should cry, Beware Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of paradise.

Obviously Kubla Khan is assuming the stature of a sage-monarch of the Kashmiri tradition (like Zain-ul – Aabideen) who could make a stream stand up or follow him where he would go. This interpretation of Kubla Khan does by no means exhaust the meanings of the great poem. It has many other dimensions which this line of interpretation cannot account for. But it certainly brings to light some aspects of the poem which are otherwise likely to escape our notice.

III

Ms Sydney Owenson, generally known as Lady Morgan (1783-1859) was a writer of note in her day although her Romances have not been prominently noticed by the historians of the novel. The scene of her novel *The Missionary: An Indian Tale* is almost entirely

laid in Kashmir and it exhibits the influence of most of the Orientalist writings of the day particularly those of Bernier and William Jones. The novel exploits judiciously and tactfully Bernier's lovely description of Kashmir and shows how Ms Owenson has imbibed the influence of Jones's Hymns to Hindu deities, his translations of Kalidasa's *Sacontala* and above all, his exposition of the doctrines of Vedanta.

The Missionary is a love story cast in a metaphysical and Platonic mould. A zealous Christian missionary, Hilarion, travels to Kashmir and assumes the form of a sanyasi to convert Brahmins to Christianity. He meets a young and beautiful Pandit girl, Luxima, who generally keeps her face veiled. From a Kashmiri Pandit he learns the main tenets of the faith of this mysterious Brahmin priestess - a faith essentially grounded in the primacy of mental perception and denial of any independent existence to the material reality. As the Pandit explains:

... And the external sensation would vanish into nothing. If the divine energy for a moment subsided: that the soul differs in degree, but not in kind, from the creative spirit of which it is a particle, and into which it will be finally absorbed: that nothing has a pure and absolute existence, but spirit.¹¹

This is the essence of many an essay by Jones about ancient Vedanta.

Like Kalidasa's *Shakuntala*, Luxima lives in a small dell surrounded by trees and flowers under the supervision of her guru. Hilariona and Luxima first meet at the confluence of the two rivers where Luxima comes

every day to sing her gayatri. Like the confluence of the two rivers, their meeting symbolizes the convergence of the East and the West: "she, like the East, Lovely and Luxuriant: he, like the West, Lofty and commanding."¹² On a particular evening Hilarion hears Luxima singing sensuous hymns to Comdeo (the god of love) which first repels him but then draws him irresistibly towards her. The two now meet in a cave of ice where Hilarion has been living. Luxima perceives the fundamental similarity between the Christian and Vedantic ideas of love and begins to adore Hilarion as a sanyasi. Before long, Hilarion realizes that he is subject to the dominant passion of love. Feeling miserable for this weakness, he decides to flee Kashmir but, at the crucial hour, Luxima drops her veil and Comdeo's work is accomplished. The two come together. Luxima is excommunicated by the Brahmins and the lovers decide to flee Kashmir but, unfortunately, the Catholic Church also refuses to accept them. Hilarion is imprisoned and sentenced to death by the inquisition. Although the death sentence is not finally carried out, Luxima dies in grief believing that her Hilarion is dead. Hilarion returns to Kashmir to live the life of a rishi.

In the English Romantic literature dealing with Kashmir, *The Missionary* is important in more ways than one. In the first place, Ms. Owenson, unlike Southey and Moore, is not enmeshed merely in the physical charm of Kashmir but tries to explore its metaphysical dimension also. Secondly and more importantly, *The Missionary* has exercised tremendous influence on Shelley for its unconventional and liberal attitude to religion, its implicit criticism of the Inquisition and the corrupt social order of

which it was a part and especially for its marvelous mingling together of Kashmir's beauty and mystery. All this together with the influence that Kehama had had on Shelley, was to appear as the poetry of the same kind, though with a difference of degree, as that of Kubla Khan, in Shelley's masterworks.

IV

Shelley's first composition with a Kashmiri connection was Zeinab and Kathema which he appears to have written soon after his first reading of *The Missionary*. Shelley reverses the whole scheme of *The Missionary* in this ghastly tale of love and death. Zeinab, a Kashmiri maiden of surpassing beauty, is seduced by British guile and rapine to England where she is followed by her betrothed, Kathema, with disastrous consequences for both. The poem is remarkable not only for Shelley's bolder (than that of Ms Owenson) criticism of the imperialist social and political order but also for its poetic power which springs from a creative imagination which, unlike that of Southey and Moore, assimilates all that it receives and transforms it into genuine poetry. Compare, for instance, Thomas Moore's description of Kashmir quoted above with this passage from Zeinab and Kathema:

Yet Albions' changeful skies and chilling wing
The change from Cashmire's vale might well denote.
There, heaven and earth are ever bright and kind;
Here, blights and storms and damp forever float;

Whilst hearts are more ungenial than the zone—
Gross, spiritless, alive to no pangs but their own
There flowers and fruits are ever fair and ripe;
Autumn, there, mingles with the bloom of spring,
And forms unpinched by frost or hunger's gripe
A natural veil o'er natural spirits fling.¹³

As Shelley matures, this poetic power goes on gathering more and more strength. The next poem in which Shelley returns to Kashmir is *Alastor* where Kashmir seems to have sunk so deep into his psyche as to become an indistinguishable part of it. The poem relates the sad tale of an idealistic young poet who wants to know the secrets of the universe and undertakes for this journey through the regions of time and space but his thirst remains unquenched. Classical learning as well as the sensual charms of an Arab maiden leaves him unsatisfied until he arrives in Kashmir:

The poet wandering on, through Arabie
And Persia, and the wild Carmanian Waste,
And o'er the aerial mountains which pour down
Indus and Oxus from their icy caves,
In joy and exultation held his way;
Till in the vale of Cashmire, far within
Its loneliest dell, where odorous plants entwine
Beneath the hollow rocks a natural bower,
Beside a sparkling rivulet he stretched
His languid limbs.¹⁴

Here he meets a veiled maid who turns out to be his own image:

... He dreamed a veiled maid.
Sate near him, talking in low solemn tones.
Her voice was like the voice of his own soul
Heard in the calm of thought.¹⁵

From this 'vision of love' before it vanishes, the youth learns the lessons of knowledge, truth and virtue. But his journey continues until he meets his sad end.

In Shelley's great dramatic poem, *Prometheus Unbound*, Kashmir ceases to have a geographical location and assumes profound symbolical significations. Shelley, having penetrated to its mystical depths through his poetic intuition, presents the essence of its charm and mystery without ever giving it a proper name. Instead it is called 'A Vale in the Indian Caucasus' and is described thus:

.....The eastern star looks white,
And Asia waits in that far Indian vale,
The scene of her sad exile; rugged once
And desolate and frozen, like the ravine;
But now invested with fair flowers and herbs,
And haunted by sweet airs and sounds, which flow
Among the woods and waters.¹⁶

In the play, Asia recalls to mind Ms Owenson's Luxima as well as Suthey's Kailyal though she is more symbol than a maiden of flesh and blood like Luxima or Kailyal. Like Hilarion and Luxima again, Prometheus and

Asia ultimately take up residence in a cave in Kashmir, both reminding us of Shiva and Parvati. The cave itself and its ambience are surcharged with an air of mystery, immortality and timelessness amidst time's unceasing ebb and flow. As Prometheus tells Asia:

.....There is a cave,
All overgrown with trailing odorous plants,
Which curtain out the day with leaves and flowers,
And paved with veined emerald, and a fountain
Leaps in the midst with an awakening sound.
From its curved roof the mountain's frozen tears
Like snow, or silver, or long diamond spires,
Hang downward, raining forth a double light:
And there is heard the ever-moving air,
Whispering without from tree to tree, and birds,
And bees; and all around are mossy seats,
And the rough walls are clothed with long soft grass;
A simple dwelling, which shall be our own;
Where we will sit and talk of time and change,
As the world ebbs and flows, ourselves unchanged.¹⁷

(The author is a retired Professor of English and an accredited scholar and writer.)

Notes and References:

1. Francois Bernier, *Travels in the Mogul Empire: A.D 1665-1668* (London: Archibald Constable and Company, (1891), p. 402)
2. *Works of Sir William Jones*, 6 Vols. (London, 1779) Vol.IV. p.527

3. J.W Robberds, ed., *Memoir of the Late William Taylor of Norwich*, 2 vols, (London, 1843) Vol.I, P.248
4. Maurice H. Fitzgerald, ed., *Poems of Robert Southey* (London: OUP, 1909), P.138
5. *The Poetical Works of Thomas Moore* (London: OUP, The Lansdowne Poets edition, undated) pp.437-438. Moore's description of Kashmir, although very charming, contains several inaccuracies.
6. John Shawcross, ed., *Biographia Literaria* (London: OUP, 1907), Vol. II, p. 202
7. *Travels in the Mogul Empire*, p. 413
8. Ibid., pp.399-400
9. Ibid, p.416
10. Katheleen Coburn, ed., *The Notebooks of Samuel Taylor Coleridge*, 3 vols. (London: Routledge & Kegan Paul, (1957-93), Vol. I, p. 243
11. *The Missionary*, 3 Vols, 2nd ed. (London: 1811), Vol.I, P.71
12. Ibid, I, P. 148
13. Roger Ingpen And Walter E. Peck, ed. *The Complete Works of Percy Bysshe Shelley* (New York: Julian ed. 1926-30), 10 Vols, I . p.343
14. Thomas Hutchinson ed., *The Complete Poetical Works of Percy Bysshe Shelley* rev. ed. By G.M. Matthews (London: OUP, 1970), P.18
15. Ibid, p. 18
16. Ibid, p.223
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NOTES ON KASHMIRI LANGUAGE

Dr Muzaffar A Khan

Linguists have held diverse views about the genetic relationships of Kashmiri, Shina and the Dardic group as a whole within the Indo-Aryan sub-family of languages.¹ A comparison of some known cognates of Mittani – this Aryan language was spoken in northern Syria about 2000 B.C. – reveals that Kashmiri is not farther than Sanskrit and Persian vis-à-vis this West Asian relative.² The following table can give an idea about their common word-fund

Kashmiri	Shina	Mittani	Sanskrit	Persian	English
Akh	ek	aika	aika	yak	one
Ze	ju/du		dua	du	two
tr'a	tsrey/trey	tera	triya	seh	three
Tso:r	char		chatura	chahar	four
pants	pansh	panza*	punch	panj	five
sh'a	sheh		sheta	shesh	six
sath	satt	satta	sapta	haft	seven
Gur	ashpe	assu	ashra	asp	horse
Mo:l	male/aje		matra	madar	mother
Mo:j	malo/bob		pitra	pidar	father
bo:y	pra		bhratar	barader	brother
b'anih	sas		baghni	khwahar	sister
n'achu:	putsh		putr	pisar	son
ku:r	dhi		putri	dukhtar	daughter
shur	shuyi		balak	tifl, kudak	child

It has, however, been said more than once that Kashmiri is a "predominantly loan-oriented language" with its word-fund derived from a variety of sources".³ Grierson

(*The word panz is frequently used in Kashmir e.g. panz-var (stacks of hay with paddy) panz-gam(a village with five hamlets) panzu (five seen) paenz (fives))

wrote as early as 1916 that " the greater part of its (Kashmiri) vocabulary is now of Indian origin and is allied to Sanskrit and Indo-Aryan languages of India"⁴. Lawrence says that " most of the learned Kashmiris state that the Kashmir vocabulary is a polyglot, and that out of every hundred words, 25 will be Sanskrit, 40 Persian, 15 Hindustani and 10 Arabic. The remaining 10 will be Tibetan, Turki, Dogri and Panjabi"⁵. He also quotes Buhler: "It (Kashmiri) differs, however, considerably from all its Indian sister-tongues. Nearest to it comes Sindhi"⁶. Here it would be useful to refer to the views of T.N.Raina:

"But a rich vocabulary (borrowed from a particular source) does not determine its parentage. The origin is in its roots, not in foliage acquired over the years. The Aryans..... came into Kashmir from India as immigrants, conquerors and loaded the language already existing with a plethora of Sanskrit words, as the Muslims from 13th Century onwards brought a treasure of Persian words, and the language continued to be enriched with Urdu and English words. But the roots of any language are to be discovered in its syntax. These words in case of Kashmiri have not changed (parentheses ours)."⁷

It is quite well known that while Indian Aryan languages are SOV languages, Kashmiri is SOV/SVO language i.e, the object sparingly appears at the end of a sentence. On the other hand, object generally precedes the verb. For example

KAHSMIRI:

Beh pareh kitab

I will read book (SVO)

Bah chhus kita:b para:n

I am book reading (SOV)

URDU:

Men Kitab padun ga I book read will (SOV)
 Men Kitab padh raha hun I book reading am (SOV)

ENGLISH:

I will read the book (SVO)
 I am reading the book (SVO)

Dravidian Influence:

Dravidian languages are spoken in the whole of South India. Besides, Gondi is spoken in pockets of Madhya Pradesh, Kolami in Maharashtra, Kurukh in Chattisgarh and Jharkhan and Brahni in Baluchistan.

Brahni has been found to share some features of Elanmic. Moreover, Uralic of East Europe and Siberia bear some relationship with the Dravidian. It is also claimed that Indus Valley Civilization may have belonged to ancient Dravidian (or proto-Dravidian) people. The 'fish' sign in the Indus Valley script has provided some clues⁸ in this regard.

The following Shrukh is ascribed to Shykh Noor al-Din Wali (d. 1435 A.D):

(Kashmiri Script)

The word "meen" (مین) is a Tamil word⁹. It means fish. The Sanskrit equivalent is 'minah'. Meen must have been in use in Kashmiri in fifteenth century.

Aryans reached the Indian subcontinent around 1500B.C., as is indicated by the figurines of horse-driven chariots in Ghaligai IV culture of Swat (1800-1400 B.C) and Pirak-Ib culture of Northern Baluchistan (1600-1400 B.C.)

Rig Veda was compiled between 1500 B.C. (Hindu Kush) to 700 B.C. (Gangetic plain). It contains more than two dozen Dravidian words¹⁰. At the time of the arrival of Aryans, Dravidians who had settled in Punjab and Sindh were supplanted. Nevertheless, Dravidian did leave its imprint on all languages of the area.

A.H. Faridkoti has indentified some particles of Dravidian languagees which have been accepted by Punjabi and Sindhi languages. Kashmiri language too has retained some Dravidian marks in syntax and vocabulary. It is said that Brahui (spoken in some parts of Baluchistan and Southern Afghanistan) branched off from proto-Dravidian earlier than 2500 B.C.; well before the mainstream Dravidian people entered the subcontinent from the direction of Afghanistan and spread in Punjab and parts of central India¹¹.

A small list of Brahui¹² words with their Kashmirir cognates may interest the readers:

Brahui	Kashmiri	English
bawa	bab/mo:l	father
malum	hihur	father – in – law
pid	yad	belly
Gut	kot	throat
	koth	knee
Zan	zang	leg
hikk'a	heuk	hiccough (noun)
rez	raz	rope (of hair) in 'B'
hunj	batukh	duck
	anz	goose

	hu:n	dog
kuchak	ku:ch ku:ch	calling a dog in 'K'
kub	kob	hunch – back
Tunt	tund	with deformed hands
mand	Mond (?)	with deformed feet
pium	pron	white
tanak	tanu:k	with slender frame
pangun	gon	dense
namb	nam	moist (Persian origin)
damb	d'amb(marshy)	deep (of water)
matt	mot	thick (of liquid)
zabar	zabar	good
jwano	ja:n	good
Khootan jawan	khoteh ja:n (better than)	best
pad	pateh	behind
pagga	paga:h	tomorrow
sillin(g)	chhallun	washing
hikkin(g)	heuk khasun	hiccough (verb)
Drik(ka)	drokun	to jump
chat	chath karun (consume quickly)	destroy
kar	kar	do
hau	ho:	yes (response to a call)
nah	na	no
hihi	hy hy	alas!

Some words of Dravidian languages of South India are also interesting insofar as they appear to be akin to their respective Kashmiri cognates. The list is, of course, small; but it can swell if a little effort is put in. some such words available in some published sources¹³ are:

	LANGUAGE (with era)	Word	Kashmiri cognate	English
a	Toda (Nilgiris)	kodu	kad	give
		danam	da:nd (hakhur)	bull
		kari (anklet)	kor	bracelet
B	Badaga (Nilgris)	kodu	kad	give
		danam	gav (hakhir)	cow (dand for bull in 'K')
		heunu nai	hu:n	bitch
		dura	du:r	far
c	Telgu (A.P)	gur-ra-mu	gur	horse
d	Kannada (Kamataka	haththu	hath	hundred
		entu	a:th	eight
		goru	ga:v	cow
		hnnuena'yi	hu:n	bitch
		irvou	r'ay	ant
		Kandal water pot	Kandal firepot	earthenware
		Kudi (to boil, to grieve)	kra:y*	frying pan
			ka:run*	to boil
			ku:run*	severe pain
		kal (toddy)	kalwa:l**	distiller/ seller of wine
		kalam	khal***	threshing floor
		karal (anklet)	kor	bracelet****
E	Tamil	mula/mul-ll- lange	mu:l	root
			muj	radish
		kopari	khupreh	coconut
		moodan	mude	dull
		aa-rch	arch	brook

* Punjabi cognates are Karahi (Frying pan), karhan (to boil) and Kurhan (to grieve)

** In Punjabi the equivalent is kalal

*** In Punjabi Khalwara

**** In Punjabi Kara

M.Y.Teng has identified some more Tamil words in his article "Kashmiri and Dravid" ¹⁴ viz:

Nambla	Marsh
Zab	Rushes (grow in marshes)

He also quotes Sideshwar Sharma and identifies Tamil origin of two Kashmiri numbers viz. 'morw' and 'hedus' spoken in Shopian area for 'hundred' and 'two, respectively. I have not been able to find the Tamil equivalent for 'two'. However, the Dravidian equivalents for 'hundred' are:

Gondi	nor
Tamil	noo-rru
Telgu	nu ru
Malyalam	nur u
Kannada	nuru

The Kashmiri equivalents for nose are nast and nas which have the Sanskrit nasa as their cognate. The Dravidian equivalents for nose are:

Muk-ku	(Tamil)
Muk-ka	(Telgu)
Muku/mugo	(Badaga)
Mukka	(Malayalam)
Nugu	(Kannada)

These words have their Kashmiri cognate in "mukeh" which means "snub-nosed" or something like that.

In Dravidian languages the words kan (Tamil), kann (Toda), kannu (kannada, Badaga) kan-nu (Telgu) and kanna (Malayalam) are used for "eye". In Kashmiri, however, "kan" is used for ear.

It is also interesting to note that the words Pishacha (Malyalam), Pishachi (Badaga), Pisachi (Kannada), Pi-sa-cha-mu (Telgu) and Pi-sa-su (Tamil) are used for devil in these languages¹⁵. It is for linguists to find out if these words are borrowings from Sanskrit or simply relics of the hoary past when Dravidians held sway over Punjab and adjoining areas.

II. GONDI VOCABULARY

Gondi is believed to have branched off from mainstream Dravidian about 1500 B.C. Gond tribes are dispersed in central India. Some words¹⁶ used by Gond tribes of different areas deserve to be mentioned here:

	Area	Word	Kashmiri	English
a	Bilaspur	Khed	Khor/khad	Foot
		Myjoo	zant	Woman
		myjoo	koly	Wife
b	Balaghat	Tal	Khor (tal-pod-for sole)	Foot
		Myjo	Zan	Woman
c	Sagar	god	Khor/khod (god for ankle)	Foot
		Dandh	Da:nd	Bull
		Besh	Bat	Sit
		Du	Di	Give
		Chhu	Chhu (is)	Be
		Hoon chhoon	Be chhus	I am

		Too chhu	Tse chhukh	Thou art
		Ulo chhu	Huh chhu	He is
		Hoon maret	Be chhus maran	I beat
		Tor mare chhoo	Tse chhukh maran	Thou beat
		Ulo mare chhu	Huh chhu maran	He beats

The last six entries make it more than obvious that the adverbs chhoon, chhoo and chhu of Gondi and Chhus, chhukh and chhu/chhee of Kashmiri, have come in all probability, from a common source.

The equivalents for woman in several different dialects of Gondi and two dialects of Santhali differ only slightly from one another¹⁷. The following table will make it more clear:

Gondi:	myjoo	(Nagpur)
	myjoo	(Seoni)
	myjo	(Balaghat)
	myjoh	(Wardha)
	mayijoh	(Bhandara)
	maiyo	(Mandla)
	maigoo	(Nursingpur)
	naijo	(Jabalpur)
	marsee	(Sagar)
Santhali:	maejui	(Santhel pergannah.... (W.B)
	Maiju	(midnapore, W.B)

The words used for wife are as under:

Myjoo	(Nagpur)
Nawa myjo	(Balaghat)
Nawa maejo	(Bhandara)
Mai	(Jabalpur)

Since the cognates for myjoo are similar in only two out of the four Santhelee dialets (West Bengal) and other Adivasi dialects of the area, it is likely that maiju of Santhali is a loan-word from Gondi. Our interest in this noun lies in the fact that it is very close to mo:j and me:j (in two social dialects) of Kashmiri. Moj stands here for mother, and it does not appear to bear any relationship with matra, madar, mater and mother of Aryan languages. Mother is also a woman and a wife. Therefore, it is more than likely that "moj" and "myjoo" have descended from the same source. This brings Gondi closer to Kashmiri, in historical terms, than any other spoken Indian language.

III.MUNDA LANGUAGES:

Munda is a branch of Australo-asiatic languages spoken only in India by tribal peoples who are generally called Adivasis ("first settlers") and who lived in India prior to the arrival of Dravidians. Their major languages are Santhali, Mandari (Bihar, Jharkhand, Bengal), Savara (Orissa) and Korki (Maharashtra). Several words of these languages seem to have percolated into Kashmiri lingo quite early and retained their place. A few of them¹⁸ are given here:

	Language	Word	Kashmiri Equivalent	English
a	Mundari (Chota Nagpur)	kuri	zen	woman
		kuri	koly	wife
		kuri hopon	ku:r	daughter
		kora hopon	n'achu:	son
		hopon	shur	child
		nir	ne:r (go)	run
		daa	a:b (da:kh)	water

b	Kharwar (Shahabad)	de	di	give
		nao	na:v	name
c	Khond (Gajam)	hon kuri	ku:r	daughter
d	Kol (Singhbum)	ba'o	bo:y	brother
		kui	ku:r	daughter
		da	a:b, (da:kh)	water
e	Bhumij (Manbhum)	kuri	zen	wife
		midenjo	mohniu:	man
f	Santhali (Santhal parganna)	baba	bab	father
		meiju	zen' (moj=mother)	woman
		boiha baiha	bo:y	brother
		bokot	bo:y (bokut=child)	brother
		gidra	gedreh	boy
		kori hopon	ku:r	daughter
		chere	----- tser (sparrow)	bird
		dak	a:b	water
g	Santhali (Midnapore)	baba	bab	father
		mai ju	zen'	woman
		dah	-a:b	water
h	Juangs (Orissa)	dah	a:b (da:kh)	water

The above list reveals the words ku'ri', (Mandari), and kuri and kuri (mandarin and Bhumij) are applied to woman and wife; respectively. Again, the equivalents for daughter in some languages are:

Kui	(kol)
Kuri	hopon (Mundari)
Hon	kuri (Khond)
Kori	hopon (Santhali) - (with meuju for woman)

Since a daughter can also be a woman or a wife, the equivalents for them seem to here have got mixed up in course of time. In Santhali, the woman is called meiju and the word kuri is specifically applied to daughter. It is very likely that the Kashmiri cognate kur is a borrowing from Munda peoples who could have, at some stage occupied this part of the subcontinent prior to their being pushed eastward by Dravidians and later by Aryans.

The schemes of counting numbers in Shina and Khond - a Munda language - are, as the following table reveals, strikingly similar.¹⁹

SHINA (Gurais)	KHOND (Gajam)	ENGLISH
dai	da'sa'	Ten
bi	kodi	twenty (score)
chuy	kodi da'sa'	score and ten
du bi	ri kodi	two scores
du big dai	rikodi da'sa'	two scores and ten
cho bi	tini kodi	three scores
chobig dai	tninikodi da'sa'	three scores and ten
char bi	char kodi	four scores
char big dai	charkodi da'sa'	four scores and ten
shal	pach kodi	five scores (hundred)

Several other Munda languages also share this feature as can be seen in the following table:

Number	Mundari (Chota Nagpur)	Santhali (S. pargannah)	Santhali (Midnapore)	Oaria (Lohardugga)	Khond (Orissa)
1.	gelya	gel	gale	Dase	dasu
2	miyad	mit-isi	bar-gale/isi	on bisol	kodeka

	hisi				
5	ba hisi gelya	bar-isi gel	bar-isi gale	bisur dase	rikode
100	moni hisi	more isi	mane' isi	pache kuri	pansu kodi

It may, however, be noted that counting by scores is a common practice among backward tribes of Brahui²⁰ people like Mengal even today e.g,

Musi bist dah	two twenties plus ten	= 70
Char bist	eighty	= 80
Ira hashtad	two eighties	= 160

IV. "DAKH" and MON – KHEMR:

Mon Khmer is a sub-group of Australo-asiatic languages spoken over a wide area of South East Asia. It includes Khasi (East Mehalaya), Vietnamese (Vietnam), Khmer (Cambodia) and Mon (Thailand and Myanmar) languages. It has been guessed that after the cultivation of rice was established in indo-China (about 5000 B.C.), some peasant communities moved westward to reach India (East and Central) by about 3000 B.C. Here they mixed up with the local palaeolithic hunting communities.

The word "da:kh" of Kashmiri signifies spoilage and wastage. "De:kista:n" means ruination and/or exhaustion. The phrases da:kh gatshun and da:kh karun are equivalent to kelih gatshun (to drown/to be lost in a river) and a:bas tshenun (to throw into a water body) respectively. Kashmiris also use the word da:keh vo:n* for murky water. The words "da:kur" and da:kur khasuna are used for belching, which is sometimes associated with drinking of water. There is thus a vague and seemingly distant connection between dak and

water - a:b and po:n' in the two social dialects of Kashmiri language.

The equivalent of da:kh (as water) in different tribal languages of central and north eastern india are listed ²¹ for a comparsion:

Equivalents Of 'Water'	Languages
tok	mon (indo-china)
dike/da	tailang of pegu (burma)
dak	santhali (santhal pargannah)
dah	santhali (midnapore)
da	santhali (mannbhum)
dak	Juang
dak	Nicorbari
da	Kol
da'a	Mandarin
dai/dey	Cachari
di	Hojai
daee	Mech
dee	Magur
da	Koorkoos
dar	Hoshangabad
dab	Mehto

In some areas of Utter Pradesh ganga-jal (water of the Ganges) is called "Gango Dak". It is claimed that 'dak' is a vestige of Indo-Chinese languages in the Indo-Pak subcontinent. The use of prefixes 'Dak' and 'Due' with the name of some rivers and hamlets in Vietnam (viz. Dak Sut, Dak Poko, Duc Pho, Duc Hung) point to Mon-Khemr origin of 'dak'.²² Dacca is also located on the banks of River Meghna.

A.H. Faridkoti writes that Mundari people of Central and Eastern India use prefixes like 'dak','dak' and 'dag' for

water, streams and hamlets near river banks. He mentions Hotu Dag, Jamu Dag and Lahar Dag. In Sialkot area streams with names 'Dak' and 'Degh' flow down from Jammu region. One of them passing along Purmandal (Jammu) is known as Devika in Jammu²³. Several villages in Jehlum and Rawalpindi areas have the prefix 'dhok'. Some pastures in Jammu and Kashmir which as a rule, have water courses are called dhoks e.g. Panchal Dhok, Mandi Dhok and Sultan Dakki. In South Panjab, Sind, Baluchistan and N.W.F.P. Several variants of 'dak' are in use as prefixes, and all of them are associated with water and rivers.²⁴

One is tempted to suggest that 'dak' was used for water in Kashmiri language in hoary past, and it was replaced by pone (because of the influx of Hindus). Still later a:b also gained currency because of the Muslim influence.

A word may also be added about the Indo-Chinese people. The oldest Neolithic culture in this subcontinent has been uncovered at Mehargarh, below Bolan Pass, in Baluchistan. The dentition of skeletons found in Mehargarh-I (7000-5000 B.C) and Mehargarh-II (5000-4000 B.C.) cultures bears affinity with South East Asian people of today and those of Mehargarh-III (4300-3800 B.C.) culture yielded skeletons which bear affinity with the people of Iranian plateau.²⁵ This raises the possibility of migration of the Mon-Khemr people from Baluchistan area to Indo-China via Indian plains, rather than accepted view that they entered India from Indo-China. They, it may be assumed for the time being, carried with them the language that they had come to possess, when they were forced out of Baluchistan and the neighbouring areas by the people of Mehargarh-III culture (4300-3800 B.C.) If this is what really happened in history,

**a:b is purely Persian word. Pone is a corruption (Munda original) pani accepted by Sanskrit as Paniyam. Vo:n' is a resonant word of pon-e. It is , however, sometimes used for water also e.g. sheeneh vone, rudeh vone.*

then it can also be presumed that some of the wandering groups strayed into the neighbouring areas including 'outer' Kashmir. Here, of course, we have to remember that the Neolithic phase of Kashmir continued upto 800 B.C. when Aryans reached the great Gangetic plain. This makes the question of the "earliest Kashmiris" even more complicated. The assumption that the Kashmiri-speaking people (Pisachas) probably entered Kashmir after 800 B.C. from north-west because of the pressure built by Aryans in those areas (like Swat) cannot, therefore, be labeled as a mere fantasy.

V. 'GUR' and THE LANGUAGES OF NORTH-EAST:

Assam and North Eastern states are rich in the variety of spoken languages. Almost every tribe has its own language (which may even be genetically different from the language of the neighbouring tribes. Students of Kashmiri language can notice some points of interest in these languages also.

Fore example, the non-Aryans "gur" (horse) of Kashmir has a variety of cognates in the languages of North East. 'Gur' does not bear any relationship aiwth assu, asp and ashwa of the Aryan languages. The following table gives ua an idea about the possibility that 'gur' of Kashmiri is a loan-word of the languages of North-East.²⁶

Equivalent Of 'Gur'	Language
Ur	Miklai
Kwirr	Angamee
Koorr	Deka Himong
Kuri	Hati gorya
Kora'i	Hill Tipperah
Gorra	Aka
Gorra-mene (mare)	„
Ghora	Duffla
Gure	Miri
Gure'	Abor
Geera	Sulikata Mishmees
Gruri	Degarü Mishmees
Ghorai	Cachari
Goroi	Hojai
Gura	Garö
Sagol	Manipuri

Naga

North
East
Assam

Mention must, however, be made of 'gur' of Persian, which means 'wild ass.' The king Bahram (420-440 A.D) was known as Bahram Gur, because he was fond of chasing wild asses. Umar Khayyam says:²⁷

Bahram who all his life was capturing the gur (wild ass)
See how the gur (grave) has captured Bahram.

Kashmiris use the word 'tsa:kh' *(a four-some) for counting purposes. Its equivalent in Cachari is zamkhai²⁸. Perhaps other languages do not have a specific word for a group of four. A comparison of the early numerals of the above two languages indicates a conceptual similarity between the two.

Kashmiri	Cachari	English
akh	sci	One
ze	noi	Two
tr'a	tham	Three
tso:r	bri	Four
pa:nts	ba	Five
*tsa:kh	zamkhai	four-some

The languages of north east offer limited but interesting comparisons with Kashmiri in terms of vocabulary. Some of the relevant cognates/ words are presented in the following table²⁹

Language	Word	English	Kashmiri Cognates	English
Assamese	kakai	brother	ka:kh	brother
Khasi	ka-kayni	mother	ka:kan'	aunt
Kuki	nanu	mother	na:n	grand mother
Mikir	nimchu	daughter	n'achu:	son
Abbay Purya (Naga)	hukhi	they	hu	he
Mugh Chittagong	soo	he	su	he
	toh-soo-roh	they	tim	they
	soo-ay	his	tem'sund	his
	soo do hay	their	tihund	their
Tipperah Hills	kun-ju	ear	kan	ear
Aka	vza	water	vuzun	springing of water etc
Angamee (Naga)	hui	dog	hu:n	dog
Khumi (Chittagong)	cho	eat	ch'a	drink
Mro (Chittagong)	cha	eat	ch'a	drink

*Tr'a tsa:kh zamkhai three-
Tham fours (12)
Pa:nts tsa:kh zamkhai ba five fours (20)

Manipuri	chao	eat	ch'a	Drink
Naga	chaon	eat	ch'a	drink
Singpho	cha'h	eat	ch'a	drink
Angamee (Naga)	chi-che'	eat	ch'a	drink
Mikir (cachar)	shong	sit	shong	sleep
Assamese	bah	sit	b'ah	sit
Hallamee (Tipperah)	phero	go	phe:r	move about
Assamese	lar, lara	run	la:r	run
Singpho	chal	go	tsal	go away
Dop-darya (naga)	a'kha'	one	akh	one
Deka-Himong (Naga Hills)	aka	one	akh	one
	a'u	yes	ave	yes
	kasa	why	kea:sa kus	what who
Hojai, cachari	Hai-hai	Alas	Hy-h	alas

VI. TIBETAN AND BHOTEA

These languages also offer some words, mostly nouns which appear to have relevance to Kashmiri language of particular interest is the noun 'ramo'/'rama' used for a she-goat. The Kashmiri name for wolf is "ram-hun". Since wolf is a known lifter of sheep etc., it is quite likely that it earned the nick name 'ram-hun' ('the dog that lifts goat').

- According to Lawrence serrow ramu is the Kashmiri name of a wild animal (*Nemohaedus bubalerius*). Sheikh Noor-Ud-Din (RA) also refers to it in his verse.

Ramas patih pohlo:

Tem'lamas vakhun kive (kuliyaat p.150)

A few words of these languages³⁰ are listed in the following table:

Language	Word	Kashmiri equivalent	English
Tibetan	rama*	tsha:waj	she goat
	rapu	tsha:wal	he goat
	khla	Khuda	god
	diya	Dev	demon
	h	Hy	alas
	zi	tso:r (ze for two)	four
Bhotea (Changla)	ramo	tsha:waj	she goat
	ra	tsha:wal	he goat
	kotta	kot (boy)	son
Bhotea (Twang)	ramo	tshha:waj	she goat
	ra	tsha:wal	he goat
	phucha	n'achu: (putsh in shina)	son
	zi-blee	tso:r	four
Bhotea(Lo)	abo	bab	father
	aken	akh	one
	neecheer	nichir/nich (daughter, small girl)	daughter
	takur	ta:ruk	star
	dang	da:ng din-e	To beat
	nahu	nas	nose

VII. NEPALI AND RELATED SPEECHES:

The following languages spoken in Nepal, Darjeeling and Cooch Bihar also appear to be relevant to the present discussion. A few words of these languages also appear to have cognates in the Kashmiri speech. They are included in the following table.³¹

Language	Word	Kashmiri cognates	English
Nepalese	jun	zu:n	moon
	ghora	gur	horse
Lepcha	hoo	hu	he
	hen su	hum' sun	his
	hen soea	hum' sund	Of him
Newar	mono	mohniu:	man
	koloh	kely	wife
	chha	tseh	thou
	chhunjoo	cho:n	thine
	chhunta	cho:n	of thou
Magur	banai	b'anih	sister
	misam	mas	hair
	hai	hy	alas
	ghora	gur	horse

VIII. PROBABLE COGNATES:

The data presented above allows us to frame an idea, howsoever vague, about the probable cognates of the pronouns and nouns used for the nearest among the kin in Kashmiri language, within the word-fund of other spoken languages of the subcontinent; except, of course, NIA and Sanskrit. The following table summarises the nouns:

English	Kashmiri	Probable cognates	Languages
Father	i) mo:l	malo	shina
		malum (father-in-law)	brahui
	ii) bab	bab	kalam kohistans
		bawa	brahui
		baba	santhali
		abo	Bhotea of lo
Mother	mo:j	male, aje	shina
		myjoo	gondi
		maiyo	gondi
		maejju	santhali
		ama	tibetan, bhotea
Brother	bo:y i)	bao	koe (singhbum)
		boiha	santhali
	ii) ka:kh (elder brother)	kakai	assamese
Sister	b'anih	banai	magur
		bi-na-non	cachari
Son	i) n'achu:	nimchu (for daughter)	mikir
	ii) putsh (shina)	phucha	bhotea of changla
		kora hopon	mundari
Daughter	i) ku:r	kui	kol (singhbum)
		kori hopon	santhali
		Hon kuri	khond (gajam)
		kuri hopon	mundari
	ii) nichir (young)	neechee	Bhotea of lo
Grand mother	i) na:n	na'ni (mother)	sulikata mishmees
		na'nu (mother)	kuki (cachar)

	ii) d'ad	ded (father's mother)	kalam kohistani
Father's brother	p'atir	piti	kalam kohistani
Father's sister	poph	pap	kalam kohistani
Husband's sister	za:m	jemit	kalam kohistani
Husband's brother	druy	dar	kalam kohistani
Wife's sister	sal	saren	kalam kohistani
Wife's brother	hehar	shashu	kalam kohistani
Wife	kely	koloh	newar
		kuri	mandarin (c.n)
		myjoo	gondi
Man	mohniu:	mono	newar
		midenjo	khond (gajam)
		Hora, hora	mandarin (c.n)
Woman	zani-mor	meijo	santhali
		kuri	mandarin (c.n)
		kuri	bhumij (mannbhum)
Goy	i) gedreh	gidra	santhali
	ii) kot	kotta (child/son)	bhotea (changla)
	shur	shuji	shina
Child	bokut	bokot (for brother)	santhali

PRONOUNS ETC

English	Kashmiri	Probable cognates	Languages
I	beh	ma	Shina, palula
We	as'	be, bes	Shina
		beh	Palula

Our	so:n	asi	Palula
		asun, asai	Shina
You	tso	tso	Shina
		chha	Newar
He	i) suh	soo	Mugh (Chittagong)
	ii) huh	hoo	Lepcha
They	tim	toh-soo rah	Mugh (Chittagong)
His	i) tem' sund	soo-ay	Mugh (Chittagong)
	ii) hum' sund	heu su/hu-soea	Lepcha
Their	tihund	soodo-hay	Mugh
Thive	cho:n	chhunjo	Newar
Of thou	cho:n	chhunta	Newar
Be	chhu (is)	chhu	Gondi
I am	beh chhus	hoon chhoon	Gondi
You are	tse chhukh	too chhu	Gondi
He is	huh chhu	ulo chhu	Gondi
I beat	beh chhus maran	hoon maret	Gondi
Thou beat	tse chhukh maran	too mare chhu	Gondi
He beats	huh chhu maran	ulo mare chhu	Gondi*

The data presented above suggests that the origin of quite a few nouns used for the kin in Kashmiri can possibly be traced to some ancient non-Aryan languages, in this connection 'mo:l' and 'mo:j' present good examples:

1. Mo:l (father) is very close to malum of Brahui.
2. Mo:j (mother) is not much different from myjoo of Gondi.

* this yih I Kalam Kohistani
 These yim am Kalam Kohistani
 That suh sa Kalam Kohistani
 Those tim tim Kalam Kohistani

As per rules of Kashmiri grammar, the replacement of terminal 'l' in quite a few nouns by 'j' changes the gender from male to female. This principle applies in case of 'mo:l' and 'mo:j' also. It is apparent that both these nouns have originated from an ancient precursor of either Brahui or Gondi. Since both these languages are 'Dravidian-like', it is highly probable that Kashmiri owes these two words to a proto-Dravidian source. The nouns used (today) for mother and father in the aforementioned languages are, of course, totally different from 'mol' and 'joj'.

Some other nouns for the near kin can also be traced, to ancient form of Australo-Aiatic and Tibeto-Burmese languages of course, it is not easy to give a definite opinion on the subject.

One can also surmise that the cardinal numbers of old Kashmiri have been lost gradually under the influence of Indo-Aryan languages and a reference to 'nor' (for 'hundred') in M. Y. Teng's article has already been made. The word 'keen' in Kashmiri is now used to mean 'only' also, but it actually stands for one. This word is rather close to 'akin' in Duffla (North East). The words 'Zi' (four) and 'Zi-blee' (four) of Tibetan and Bhotea (Twang) languages respectively, sound like 'Ze' of Kashmiri which stands for (two).

X. PROBLEMATIC SOLUTIONS:

While discussing the linguist relationship of Kashmiri language, one is tempted to draw the attention of the readers to some interesting, though hazy, features of the prehistorical times in Kashmir valley.

1. As per available archeological record, the Neolithic cultures of Kashmir (upto 800 B.C) were not, by any

standards, comparable with 'Mature' Indus Valley Civilization (2500-200 B.C) The presence of early Dravidian people in Kashmir cannot, therefore, be presumed.

2. The cultivation of rice has been noticed in 'Vindhyan Neolithic', a little to the south of Allahabad in the Gangetic belt (300-1200 B.C.).³² However, in Kashmir rice was cultivated around 1000 B.C. Rice began to be cultivated in Punjab (through which all routes to Kashmir from the Gangetic plain passed) after the fall of Urban Culture of Indus Valley (2000-1500 B.C.).³³

Obviously, the arrival of Austric people in Kashmir in pre-Aryan times cannot even be conjectured.

3. Cremation of the dead was not in evidence in Burzhom and Gufkral cultures. Nor is there any evidence of horse bones. It can, therefore, be said with some certainty that when Aryans reached Ganges (800 B.C.), they had not any idea about Kashmir.
4. Irfan Habib states that if Maruvridha/river of Vedic Aryans is identified as the present "Maru-Wardwan river", then "it will be difficult to believe that Kashmir was not known to Big Vedic people."³⁴ Maru and Wardwan streams of Kishtwar area do not have their catchment areas in Kashmir Valley. The waters of these streams join Chenab river.
5. Northern Neolithic Culture' extended from Kashmir to SARAI Khola (300-1900 B.C) in Swat Valley. Cultivation of rice was known to Swat people before 2000 B.C.³⁵ It appeared in Kashmir around 1000 B.C. The two cultures, however, shared some features like

mat-impressions on the pottery and underground dwelling pits (loebnar) and similarities in bone implements.³⁶

6. Aryan influence is in evidence in Ghalighai IV (1800-1400 B.C). Domestication of horse is known in this culture. Moreover, at Aligrama the use of plough for agriculture in 11th century B.C. has been noticed. Rig Veda mention Shvetya river on the Western side of Indus. It has been identified as Swat River.³⁷

The foregoing observations on pre-history of Kashmir induce us, at times, to conjecture albeit with little material evidence, that the pressure of the Aryan hordes might have ultimately forced the Swati population and others (who left no record behind) to migrate and look for safer abodes. Some of them must have, in such an eventuality, crossed, Gurez and ultimately reached Kashmir Valley where they would have met little resistance.

This could have happened around tenth century B.C. These people, perhaps, brought with them the techniques of cultivation of rice and things like the 'coper pin' found at Gufkral. They must also have brought their language, loaded with Dravidian and Austric underlayers. These people must have out-numbered the Neolithic people of Kashmir and, therefore, their word-fund seems to have dominated, in a sense, the Kashmiri language that was born out of this linguistic interaction.

The above sequence of events, if it ever was there, would explain the presence of Palmla, Kohistani, Shina and other related languages in the region between Swat and Kashmir. However, there is one major riddle in this scheme which defies an explanation: the arrival of Austric

words in the language of Swat culture if, as is commonly believed, the Swati people picked up cultivation of rice from some hitherto unidentified northern culture before 2000 B.C. In such a situation one can go a little further and say that some stray wandering groups with Austric elements in their language also gained access to Kashmir in their effort to escape the impending danger of Aryan aggression. This too could have happened after tenth century B.C when Aryans were still on their way the Gangetic plain.

The whole issue is certainly not as simple as be construed from the foregoing observations. There is enough material evidence to suggest that the Kashmiri word-fund has benefitted from a number of diverse sources. The few examples that follow can give us an idea about it:

a. Burushashki:

ba	= kiss (obah in kashmiri)
bal	= spring fo water (nageh-bal!)
bir	= full (crowd in kashi)
chhe	= cut, gash
chhan	= milking
dala	= large water channel
dako	= wooden post supporting the roof.
guoro	= light brown (gurut in kashi)
khapun	= spoon/ledle.
khash	= slaying (for food)
machhii	= honey
pachi	= lady's shirt (po:tsh in kash)
rach	= to guard
rachoono	= guard
roos	= musk deer
sail	= tour (outing in a river, lake)
tal	= ceiling/roof (internally).

b. Naga

dun	= walnut
dyareh	= may be
gad	= fish
lad	= fold in the hem
lareh	= flanks of body
laveh	= dew
mum	= wool
pashun	= brood over
pheihun	= rip open

c. Chinese:

wan	= ask	
giin	= fasten	(gund in kash)
chi	= eat	(for 'drink' in kash)
bieh	= other	
dzai	= again	(for two in kash)
wa	= fog	(vunal in kash)
wudzo	= room	(for "corridor" in kash)

d. Russian:

neyb	= sky
nos	= nas

e. Balti:

thul	= egg
ju	= respectable person

f. Turkish:

Krukun	= black
(kara)	

Many of the words from Chinese, Russian, Turkish etc must have been added to Kashmiri during saka, Kushan and Hun rule in Kashmir. They do not constitute

an evidence of linguistic affiliation. However, the same cannot be said about Burushashi, because of historical and geographical reasons.

In this connection, it will be useful to recapitulate that from sixth to second century B.C Kespians (Kaspirs), indigenous tribes, occupied a vast area including Kashmir, Gilgit, Chitral, Badakhshan and Wakhan. They were more agriculturist than pastoral and had contacts with the Sakes in the north. Burashki, living in the centre of this region (Hunza, Yasin valleys) are supposed to be their direct descendants. The migration of Sakes in second century B.C. brushed with western Kaspians in Pamirs. Again Byatti, a Tibetan Tribe which had settled in north east foot hills of Kun-lun penetrated the Pamirs plateau from that direction, and drove out Kaspiars to east and south. As a result, Kaspiars shrunk to Kaspira (Kashmir) and Chi-pin/Jibin (Gandhara/Swat/Kashmir).

Pienkor identifies Kaspira/Jibin with Kashmir on the basis of the reports of Ptolemy and Chinese sources (Qian Han Shu). The names used for places and peoples of the entire region of Kaspians have been identified as under p'ienkov:

S.No	Greek source	Chinese source	Modern name
1.	Vanda/Banda	Nandon	Gilgit, hunza, Yasin, Chtra and Pamir (part of)
2.	Kaspiria	Chi-pin/Jibin	Kashmir or a wider area upto Gandhara
3.	Byalti	Wulei	Neighbours to the north
4.	Komedes	Xiuxun	A Saka tribe (in north and west)

Obviously, Saka and Byalti pressure led to shrinking of the area of Kaspian mostly to Kashmir. And it is for this reason that an under layer of Burushaski words is "embedded like flies in amber" in the present day Kashmiri speech.

The ideas presented above are not final. The events, as they took place are not known. What we write may have happened or did not happen. Nevertheless, ideas can arrest the attention of fertile minds and bring us closer to the truth.

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Department, Govt. of Jammu & Kashmir)*

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MAHARAJA GULAB SINGH

The founder of Dogra dynasty

Dr R D Gupta

Maharaja Gulab Singh was born in 1792 A.D. After his birth, Mian Kishore Singh, father of the child, invited the priests to name the new born baby. The priests after preparing child's birth kundli, plucked a flower of rose from the nearby house and gave it to the baby. The priest then said that he would become a great warrior/Raja or Maharaja of some state. Mian Kishore Singh was the grandson of Surat Singh, the younger brother of Raja Ranjit Dev of Jammu. Raja Ranjit Dev used to rule the Dogra Kingdom of Jammu from 1725 to 1782. His sway extended in the east upto the river Ravi and in the west upto the river Chenab. Thus, Gulab Singh was scion of the ruling Dogra family of Jammu.

Not much is known about Gulab Singh's education but it is quite certain that he was not illiterate. He could read and write easily which can be confirmed by many scripts/documents written by him in Dogri. The records of these legal deeds are still versed with the manly arts of riding, swimming, shooting and fencing.

He left his home at the age of 16-17 in search of the job of a soldier. He proposed to go to Kabul for joining the army of Shah Shuja but his friends refused to go beyond the Indus. Hence in 1810 A.D, Gulab Singh joined the service of Maharaja Ranjit Singh of Punjab,

whose kingdom spread upto Afghanistan. He was employed as cavalryman on daily wages at the Rate of Rs. 2 to 3 per day. His other brothers, Mian Dain Singh and Mian Suchet Singh also became employees of Maharaja Ranjit Singh. Gulab Singh got opportunity to show his worth only when Maharaja Ranjit Singh fought for the possession of Attock in 1813 A.D. His reward, however, came in 1814 A.D when he played a big role in protecting the detachment of the Maharaja's forces being destroyed in the course of latter's first unsuccessful attempt at the conquest of Kashmir. He then became Jagirdar of Kharoti and Babool, and commander of 22 horses. In 1814 A.D, he did yeoman's service in reducing Garh Damala Fort in Jullundar Doab and in return for that Maharaja gave him Jagirs at Lala-Chobara (Sialkote) and Ramgarh near Vijaypur (Samba). Another distinction was then conferred upon the right to raise his own company of 200 horsemen. Soon followed more opportunities for Gulab Singh to make his mark as soldier and get into Maharaja Ranjit Singh's good grace as well as Gulab Singh's part in expeditions of Maharaja's Ranjit Singh in 1818-1819 A.D. to Multan, Kashmir, Mankera and Dera Ghazi Khan.

Gulab Singh, the Raja of Jammu:

Maharaja Ranjit Singh was so happy with the bravery of Gulab Singh as soldier that he granted him, his father and brothers jointly a Jagir not only in Jammu but also small states of Patti Bohri Bandraltha, Chenani and Kishtwar. The father of Gulab Singh was further honoured with the title of Raja.

After small skirmishes, Gulab Singh met Mian Dido on Trikuta hills and shot him dead. Gulab Singh also fought with Raja Khan of Rajouri and took him a prisoner and sent him to Lahore. By 1821 A.D, Gulab Singh's power came to be established over a vast area in Jammu after conquering and annexing the small states of Rajouri, Bhimber, Reasi and others. As a bad luck in 1822 A.D. Raja Kishore Singh died. Maharaja Ranjit Singh, therefore, himself came to Akhnoor and in June 17, 1822 A.D. granted the Raj of Jammu to Gulab Singh and Bandraltha to Suchet Singh who renamed it Ramnagar. Raj Tilak on Gulab Singh's forehead was put on with his own hands. Thus, after 13 years of absence from Jammu during 1809-1810 A.D, he returned here as the ruler of Jammu.

As Raja of Jammu, Gulab Singh prepared his own army with a number of noted soldiers like General Zorawar Singh. Zorawar Singh was an inhabitant of Kangra district (now Hamirpur) in Himachal Pradesh. Raja Gulab Singh conquered the principalities of Bhimber, Rajouri, Bhaderwah, Kishtwar which extended the limits of his state to Rawalpindi in the west and border of Ladakh in the north-east.

Recalling General Zorawar Singh's Service:

At this time of regional confrontation and internal dissensions, we must recall General Zorawar Singh's service to the nation, by delineating India's traditional North Western Borders Equally important and memorable about General Zorawar Singh were his exceptional leadership traits, which he exemplified, to impart true

meaning to his life. He was well characterized by his cardinal traits of patriotism, loyalty and self-discipline.

Zorawar Singh was a selfless General who vanquished kings after kings but never took even a single penny out of the booty. He only used to accept necessary allowance whichever sanctioned by his sovereign master Raja/Maharaja Gulab Singh, for maintenance of himself and his family. General Zorawar Singh can be quoted as a scion in spirit of the Bhagwad Gita's message, "One must concern with action alone and never for its fruit". Historically, his endeavours were dedicated to the cause of his chieftain, Raja/Maharaja Gulab Singh, who in turn was then liable to Maharaja Ranjit Singh – both amazed and smiled up on the Frontier General, even spurred on to the endless campaign in the best interest of Jammu and Kashmir State. He crossed over to Ladakh or Baltistan almost every year for a number of years during winter to keep mandate in the region.

How Ladakh became part of Jammu:

In 1834 A.D, Raja Gulab Singh determined to extend his kingdom to Ladakh and Baltistan. He entrusted this job to General Zorawar Singh. Zorawar Singh led 6 expeditions into Ladakh and in between 1837 and 1839-1840 A.D. manoeuvred to extend Maharaja Gulab Singh's influence in Ladakh, Baltistan and adjoining areas. As at that time Kashmir was not the part of Gulab Singh's territory, so the route followed by Zorawar Singh was through Kisthwar, Paddar and Zanskar. This route was more difficult but was much shorter than the route

passing through Kashmir Valley via Zujila pass to Ladakh.

Conquering of Tibet:

After conquering of Ladakh and Baltistan, Zorawar Singh went forward for conquering Tibet. He left Leh with an army of about 5000 Dogras and Ladakhis in May 1841 A.D. After overcoming the Tibetan resistance at Rudok and Tashigong he reached Minsar near Nasarovar lake in holy Kailash mountain. He further advanced to Taklkote which was just about 24 km from borders of Nepal and Kumaon and built a fort there. The British were unhappy over Zorawar Singh's advance as they dreaded with a direct link between Lahore kingdom and that of Nepal. They pressured on Lahore Darbar to compel Gulab Singh to recall Zorawar Singh and vacate the Tibetan territory occupied by him. Zorawar Singh, however, did not care for these moves. But due to an intense cold weather and long distance from base camp at Leh forced him to stop further advance. On 11th to 12th December, 1841 A.D a battle was fought between Dogras and Lahasa's forces at a height of about 4800 m. the battle proved disastrous for Zorawar Singh who died. Zorawar singh's death was a grave blow to Gulab Singh's prestige where people rose in rebellion aided and abetted by advancing Tibetan army. New army was then sent from Jammu under the command of Dewan Hari Chand which suppressed the rebellion and threw back the Tibetan army. Thereupon, the Tibetan government approached for peace. A peace treaty was then signed during September, 1842 A.D. by Dewan Hari Chand

Wazir Ramu on behalf of Gulab Singh and Kalon Surkhan/Depon Pishy on behalf of Dalai Lama. By this treaty, traditional boundary between Ladakh and Tibet was recognized by both the sides since olden times. The village and area around Minsar and Mansarovar lake known as Chinese Mantalai flag is now in possession of 4 JAK RIF, which constituted the historic force and created by the General Zorawar Singh in 1841 A.D. during his campaign in West Tibet, had brought honour to the entire Indian military system.

The Modern History of Jammu and Kashmir:

In 1839 to 1845 A.D, many events took place in Lahore. When Maharaja Ranjit Singh ended his days in 1839 A.D, there broke out a factional fighting among the chiefs due to instability in his kingdom. This led to assassination of many chiefs. During 1841 A.D, both Dhian Singh and Suchet Singh were murdered. Maharaja Sher Singh was too assassinated.

After Sher Singh's death, in 1843 A.D Dalip Singh a lad of about 6 years and son of Ranjit Singh was crowned as Maharaja under the regency of his mother Rani Jinda. This marked the rise of Sardar Jawahar Singh, Rani's brother and rivalry between him and her paramour, Raja Lal Singh. In February 1845 A.D, Rani sent force to invade Jammu. Invasion, however, failed owing mainly to the diplomatic skill of Gulab Singh. Meanwhile, Punjab Kingdom split into two parts – the plains under the Sikhs and hills under Gulab Singh. The fall of the kingdom was due to the death of Sardar Jawahar Singh at the hands of the Khalsa army in

September 1845 A.D. Rani Jindan then swore to avenge his death. This followed the first Anglo-Sikh war.

The Anglo-Sikh war was not in the interest of Punjab kingdom. Gulab Singh not only advised the Rani against it but himself did not participate in it. After the defeat of the Sikh army at Subraon in February 1846 A.D, peace followed. Raja Gulab Singh was then given full power to negotiate on behalf of Lahore Darbar. There was an understanding with the British that Darbar would surrender to them all territories lying along the Sutlej and the Beas and also pay 15 lakh pounds (Rs. 1.5 crore) as war indemnity. This Treaty of Lahore was signed on March 9, 1846 A.D.

The then Prime Minister, Lal Singh, however, offered to the British the hill territories of Lahore kingdom including Jammu and Kashmir in lieu of indemnity. His idea was to deprive Gulab Singh of his territory and give the British the option either holding of Kashmir or to accept a reduced indemnity. This offer, however, suited Gulab Singh. He also agreed to pay indemnity to an extent of 7.5 lakh pounds (Rs. 75 lakhs) to the British. Hence on March 16, 1846 A.D a treaty was signed between the British government and Gulab Singh to give him independent charge of Jammu and Kashmir. Gulab Singh, however, struggled a lot to occupy the valley of Kashmir from the then Governor of Kashmir Shaikh Imamuddin, appointed by Lahore Darbar. He was secretly instructed by Lal Singh not to hand over the possession of Kashmir valley to Gulab Singh. Despite stiff resistance by the Governor to Gulab Singh's army, Gulab Singh obtained the possession of the Kashmir

valley. Thus, it was Maharaja Gulab Singh who integrated Jammu with Kashmir and Ladakh, into one political unit, which since then is known as the modern state of Jammu and Kashmir.

In fact, the only real acquisition of Gulab Singh as a result of the above said treaty was to own Kashmir. This is the reason why some of Gulab Singh's critics say that he purchased Kashmir from the British after paying an amount of Rs.75 lakhs. This is, however, not correct as the British were not in a position at that time to dislodge Gulab Singh's strength and to occupy his territory to their empire.

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The Ethnic Groups of Baltistan

Sayyid Abbas Kazmi

Location:

Baltistan is situated in the northern most corner of Pakistan, amid the Himalaya and Karakoram, straddling the River Indus between Gilgit and Ladakh. Some of the world's highest peaks, *Chogo-ri* (K2), *Masha-brum* and *Gasha-brum* and beautiful glaciers like *Sia-chen*, *Baltro*, *Biafo* and *Ckogo-lungma* are situated here. The dimensions of Baltistan have fluctuated over the course of history. It is currently smaller than ever before, with an area of 17,000 sq. km. and an estimated population of 400,000. Baltistan consists of six valleys: Skardu, Rongdo, Khaplo, Kharmang and Gultri. The main river is the Indus, while the Shayoq and Shigar are its tributaries. Baltistan presents a beautiful contrast of high peaks, deep gorges, glaciers, vast deserts, sandy plains, turquoise-blue lakes, colourful panoramas, lush green oases and villages.

The Name:

Writers of different nations have given Baltistan different names. The first historical reference, Ptolemy's "*Byaltae*", dates from the 2nd century B.C. The Chinese have named it *Polilo*, *Pololo* and *Polor*. Arabian historians, such as al-Biruni, render it *Bolor*, the Arabic version of the Chinese name, which was later Persianised as Baloristan.

The area is geographically located on the Tibetan plateau, and for centuries was a part of the Tibetan empire; and since the majority of the population is ethnically and linguistically Tibetan, Indian historians have named it "Little Tibet". The people themselves refer to their home land as *Balti-yul* (Land of the Baltis), which suggest a link with Ptolemy's "*Byaltae*". "Baltistan" is the Persian rendering of "*Balti-yul*".

Language, Literature and Music:

The Balti language is an archaic dialect of Tibetan which is spoken by the whole population. As Balti has heavily been influenced by Burushaski, Turkish and Urdu and affected by Muslim literature in Persian, it has diverged from the original Tibetan. Its literature comprises folksongs, proverbs and epics as old as one hundred to two thousand years. There is an abundant modern literature of religious and romantic poetry. Epics and folksongs are a source of ancient history, while Balti music in various forms represents the finest aspects of the culture and the glorious past of the Balti people.

Historical Summary:

The first references occur in the epic of *Gesar*, but these are fragmentary. Reliable historical records date from the last days of the *Palolashahi* (or *Patolashahi*) rulers of Baltistan who, according to rock inscriptions, ruled over the area from the 5th century A.D. to A.D.727. In A.D. 727 the Tibetan king *Khri lDe-gtsug-btsan* invaded Baltistan and in 737 conquered *Brushal* (modern Gilgit), annexing it to his empire. These areas remained provinces of the Tibetan empire until the death of the last member of the *Yarlung*

Dynasty. *Glang-dar-ma*, around A.D. 842, when the foremost western provinces, Baltistan and Brushal, became independent. From this point until the 12th century Baltistan remained under the overlordship of the Shagari tribal chief of Skardu. In the 12th or 13th century a young fugitive from Iran, Ibrahim Shah, obtained power, and founded the *Maqpon* Dynasty, which ruled for twenty-four generations. During the reign of the ninth Maqpon ruler *Ghoto-cho-senge*, Syed Ali Hamdani introduced Islam to the region. In 1531 Sultan Saeed Khan, the ruler of Kashgar, invaded Ladakh and Baltistan but did not annex it. The fifteenth and most powerful king of the Maqpon Dynasty, Ali Sher Khan Anchan, conquered Ladakh and Western Tibet upto Purang in the east and Gilgit and Chitral in the west during his reign (1590-1625). His grandson Shah Murad conquered all these areas for the second time between 1660 and 1680. For about two hundred years all the rulers of these conquered areas remained tributaries to the Maqpon kings of Baltistan. A new and more beautiful culture and tradition of fine arts flourished during this era. The Maqpon were great patrons of the new culture and society. In 1840 the Dogras of Jammu conquered Baltistan and annexed it to their state.

The ethnic composition of Baltistan:

The population of Baltistan is a heterogeneous mixture of civilisations and ethnic groups. Due to the harmonising effect of Islam there is no social stratification or prejudice among the people. Members of different groups live in a mixed society and, with the exception of a few cases, intermarry without hesitation. All ethnic entities and customs have been mingled into a single society. Moreover, since the

present population has diminished because of teenage marriage and malnutrition, it is very difficult to differentiate ethnic groups.

Tibetans:

Tibetans form the principal ethnic group of Baltistan, accounting for 60 percent of the population. That the Tibetans were the first settlers of the area is revealed in the fact that most hills, peaks, passes, glaciers, rivers, lakes, villages and valleys have Tibetan names. Although little research has been conducted on early demographic history, it is believed that these early inhabitants were originally nomadic, but later settled in villages. These Tibetans had come from the east in search of grazing and oases for their herds. With the passage of time, many other people of different ethnic groups settled with the Tibetans, but being the majority the latter retained and imposed their distinctive ethnic character. The Tibetan language spoken by this group became the language of other groups.

Most Baltis belonging to this group have clearly Mongoloid features. Generally they are of average build, pale or dark complexioned, with a normal-sized skull and round or triangular face with small, round eyes, fairly prominent cheekbones and a rather flat nose.

Although these Tibetans converted to Islam together with other groups about 500 years ago, they still retain a cultural and mythological heritage from the Bon and Buddhism of ancient times. For example, they still accord importance to the *Swastika* (which they call *yugdrung*) as a symbol of peace and prosperity. They have a very keen

sense of social respect and patience. They are concentrated mainly in Skardu, Khaplo and Chorbada.

Burushos:

Burusho are people from Brushal. According to Jaschke, *Bru-sha* is the Tibetan name of a country in the west of Tibet, bordering on Persia. Some historical works maintain that Brushal was the name of the area now called Gilgit. The language of Brushal was Burushaski, and the people were called Burusho. During the 10th or 11th centuries, when the Shin (Dards) arrived in Brushal from the Shinaki area of Indus-Kohistan they nicknamed the Burusho "*Yatch-kun*", a term meaning "Ghost" or "Devil", and this later became Yash-kun. These Burushos were actually Indo-Iranians who were little mixed with the Mongols, and had the most distinctive features of Aryans. They have a tall, stout structure, reddish skin, red, brown or golden hair, blue, green or brown eyes, a high nose, and long oval face with a large round skull. According to Kachro Sikander Khan of Chigatan (Kargil), these people migrated from Brushal to Baltistan and Ladakh about the 2nd century B.C. He refers to them as "Shin-Dards", and lists name of many villages and valleys settled by these people which are in Burushaski and not Shina (the Shin language). Francke also refers to them as Dards. (Francke 1907)

Among other things Francke remarks that "it is an ancient Dard custom to bury dead". Khan writes that some ancient Dard graves have also been discovered in the Purig area. I regret to say that both these reverend authors are mistaken in their understanding of the origins of the Burushos. The custom of burial and the existence of old

graces are clear and irrefutable proof that these people were Burushos, not Shin-Dards. In the pre-Islamic period the Burushos used to bury their dead, and they had a specific Burushaski word for grave or graveyard, *ilto-shing* in the Shina language, on the other hand, there is no word for grave or graveyard, because before conversion to Islam the Shins used to cremate their dead.

These Burushos migrated to Baltistan and Ladakh via the Hispar and Chogo-lungma glaciers, the Indus valley and the Deosai Plain. Although there are a few families of Burushos in every village of Baltistan, their ratio is especially high in the valley of Rongdo and Shigar. Although these Burushos do not speak their ancestral language, and have been using Balti for a long time, they have imprinted Balti with their language. Dozens of words in the Balti vocabulary and the names of many villages are Burushaski in origin. This ethnic group has no specific social or cultural customs, having been completely assimilated into the Tibetan culture. They have equal status in the society and intermarry with others without any hesitation.

Mons:

Mons are found in every village of Baltistan. In Astor and Chilas valleys of Diamar district they are called *Monay* and *Mon-kay* respectively. According to Francke (op.cit.) the Mons of Ladakh and Baltistan were Indo-Aryans of Northern India, millions of whom were deputed to these areas to preach Buddhism. These missionaries were sent there either before or after the fourth Buddhist Council under *Kanishka*, said to have been held at Jalandhara between A.S. 125 and 152. Northern India, especially Himachal Pradesh and

northern Punjab, is called *Mon-yul* (the land of the Mons) in Tibetan, so it is certain that these missionaries were from *Mon-yul*. Their mission was at first successful, since they dominated the local society and had settled their own villages and forts. But at some point these Mons were forced to give up their respectable and religious offices and to perform the meanest services for the local population. I believe that this unpleasant event occurred in the time of the last Tubo king of the Tibetan Empire, *Glang-dar-ma*, who was a bigoted and obdurate opponent of Buddhism. After his enthronement he ordered the annihilation of Buddhism in his kingdom, an edict which was obeyed with great zeal. As Baltistan was a part of the Empire the order was executed here with equal force. Lamas who were mostly Mons were killed or ordered to adopt anti Buddhist practices and occupations. They had to adopt the trades of musicians, blacksmiths, shoemakers, carpenters and so forth, which were considered the meanest professions in Balti society. In the course of time, some progressive Mon families were able, thanks to their natural abilities, to secure a high reputation in the society, and during the Maqpon Dynasty they rose to the rank of provisional ministers. Prominent among them are the *Mon-naqpa* of Rongdo, the *Monay-pa* of Rongdo, Skardu, Shigar and Khaplo, and the *Mon-dogpa* of Khaplo. Though the present Mons have retained little of their ancestral culture as their heritage and share only their ethnic appearance, they have incorporated certain distinctive features into the local dance tradition, which is called *Mon-chos* (literally the "Mons' creed").

Mons of Baltistan have a tall, slim structure, and a dark complexion with Indian features. Despite the strong

equalising influence of Islam, ordinary Mons still occupy an inferior status in the society, and other ethnic groups hesitate to intermarry with them.

Brokpas:

Brokpas are the Shin-Dards of Chilas and Indus-Kohistan. They arrived in Baltistan in two phases. The first was in the 10th or 11th centuries A.D; when thousands of Shin people migrated to Gilgit and Baltistan. Their migration was not an invasion, for they travelled slowly with their cattle in search of grazing. Though they used to be nomads, they formed new settlements and villages in the highlands. The name Brokpa, "Pastoralists" or "Nomads", is derived from the Tibetan term *brok* (Tib.'*brog*), which designates upland pastures. The second stage of Brokpa settlement in Baltistan occurred in the 16th or 17th centuries A.D. when the great Maqpon Kings of Baltistan, Ali Sher Khan Anchan and Shah Murad, conquered Gilgit, Chitral and Chilas. They brought thousands of Shin captives to settle in the passes towards Kashmir, from where there was constant apprehension of Mughal attack.

Although the Brokpas who were brought by the Maqpon kings belonged to the same ethnic group as those who had settled here centuries earlier, and shared a common language, there are some differences in their culture and dialect. The Brokpas are Indo-Aryans with a tall, stout structure, black hair and eyes, fair complexion and long faces with straight noses. They have preserved their language and some of their culture, and still wear their traditional cap. The Brokpas maintain ancient beliefs and

traditions. They have their own music and dance, known as *Brok-chos*, which originally had a religious significance.

Hors:

The term "Hor" in the Tibetan language designates Turkic people. This group is not descended from any particular Turkic tribe, but includes everyone from Chinese Turkistan. The Hors are also called *rGya-nag-pa*, literally "Chinese".

Baltistan and Chinese Turkistan had been in constant touch since prehistoric times, and people from Turkistan had often settled in Baltistan. But when the Tibetan empire collapsed in the 9th century A.D; thousands of fortune seekers entered Baltistan, among them hundreds of people from Turkistan. These Turks settled in different valleys adjacent to Karakoram, especially in Braldo, Kondos and Saltoro. One such Turkish family, named *Yabgo*, gradually came to dominate the areas. The *Yabgo* Dynasty ruled over Khaplo area for over 700 years. Though these Hors are found in every village of Baltistan, they are concentrated in upper Shigar, Braldo and the north-eastern valleys of Khaplo.

This ethnic group has a Mongoloid appearance. Some individuals are tall, but some are very short, indicating that they originally belonged to different tribes of Turkistan. Most of them have very sparse beards, with pale faces and small eyes. Some traditions from their culture have been carried into Balti culture.

Greek:

The ethnic group locally called *Shagri-pa* (or *Shakar-pa*) is of Greek descent. It is believed that when the Indo-

Greek kingdom of Bactria came to an end, thousands of Greek soldiers and merchants fled the revenge of the local population and headed towards the Hindukush and Karakoram. According to folk tradition many Greeks arrived in Baltistan and settled in many places. As the Greeks had very fair complexions in comparison with the local population, they were called "Sha-kar" (Tib. Sha-dkar, "white-skinned"). Although the Greeks probably gave their own names to the villages which they settled, local people identified these settlements with names composed of the expression Sha-kar and various suffixes. The villages and valleys of Shigar (Sha-gar), Shagri, Shagar-thang, Shagar-hingo and Shakar-chigtan are examples. A village near Skardu, situated on the left bank of the Indus is named Sondus, the Greek form of "Indus". It is supposed to have been settled by the Greeks. For centuries the Greeks lived like common people under the over-lordship of local and Tibetan kings, but in the power vacuum following the collapse of the Tibetan Empire in the 9th century A.D. the Greeks of Skardu organised themselves and took power in Skardu and adjoining areas. They were called Shakar-gyalpo (Tib. Sha-dkar rgyal-po, "white-skinned kings") by the local people. The lineage ended in the 12th or 13th century as the last incumbent had no son. His daughter married the fugitive Ibrahim Shah, and ruler-ship was automatically transferred from her tribe to her husband. This group has been heavily influenced by the Tibetans and Burushos and retain little ethnic distinctiveness in its appearance. A family in Shagri village of Skardu still has the family name Shagri-pa. It is believed that the traditional black dress of Balti women was part of the Greek cultural heritage.

Khaches:

Khache (Tib. Kha-che) is the Balti term for Kashmiris, who form one of the smallest ethnic groups of Baltistan. They also arrived in two phases. First, hundreds of Kashmiri artisans - marble carvers, goldsmiths, weavers, carpenters, wood-carvers and tailors - as well as rice farmers were brought to Baltistan by the Maqpon kings in the 16th and 17th centuries. Secondly hundreds of Kashmiri merchants and officials settled in Baltistan during the Dogra regime. These Kashmiris introduced many new traditions, especially Kashmiri marriage ceremonies, Kashmiri cuisine, ornaments and rice cultivation. In Baltistan Khaches are found in many villages, but they are concentrated in Sek-maidan and Ranga of Skardu and in Shigar town. The majority still speak Kashmiri, which differs from the language now spoken in Kashmir.

Most Khaches have a tall and slim structure with a long face, straight, long nose and dark complexion. All Khaches also speak Balti, but in spite of having lived in Balti society for many generations they speak the language with a distinctive ascent.

(The author, a resident of Baltistan, has sent this article exclusively for Sheeraza English.)

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MUD WALL AND WOODEN BEAM

(Kashmiri Radio Drama)

Written by: Showkat Shehri

Translated by: Abid Ahmad

Character:

Samad Mir : An elderly villager
Rahati : Wife of Samad Mir
Ram Chander : Another Villager
Aziz : A village property dealer

(Evening: Dogs howling far away. Another dog whining close by. Samad Mir frightening it away)

Samad Mir : You cursed thing even pedestrians are afraid of you. I'll teach you your lesson. You won't get away this way.

(Dog going away with express pangs of pain as if hit by stones being pelted on it).

What? The room of Ram Chander is lit. May be Ram Chander has returned.... But the keys are with me. How could he enter the house without keys....? God knows, is it Ram Chander or someone else.....?

(Creaking of an old portal)

Ram Chander? Is it you?... Who is there?

Ram Chander : It's me, who else could be here...?

Samad Mir: You almost frightened me. I thought thieves have struck in into your house.

Ram Chander: Whatever was there has already been stolen. What's left now?

Samad Mir: Hah? You didn't leave even a mat here. Why do you blame thieves now. What did they steal?

Ram Chander: Trust! Life and livelihood! The home is where family is. They took that away.... Now what's left?

Samad Mir: That's true! One is afraid of looking at these empty houses. One is broken to the quick..... As if spirits eerie habitat these houses.

Ram Chander: If not ghosts and spirits, would Ram Chander live here?

Samad Mir: Why didn't you intimate your arrival? Why did you enter the house without keys?

Ram Chander: Keys and locks have lost their meaning. Our locks have been opened with duplicate keys. Our trust is trampelled.

Samad Mir: Quite true: Our homes don't have the doors we had. Whoever wishes kicks our portals open and leaves us humiliated.

Ram Chander: First tell me.... .. what brings you out of your home at midnight?

Samad Mir : Just to take a look of your house! You have put the responsibility of your house to me..... after handing me your keys. What if anybody sets it ablaze? You know, how many houses were burnt to ashes.....

Ram Chander: Those houses had no guards. But I myself look after my house. I'll never let this house burn into ashes.

Samad Mir : Nobody left his house willingly, but for his life. Would they have saved themselves or their houses at death's door.

Ram Chander : They had assembled those houses bit by bit. These houses were their own. They guarded the thistle, given by God, took care of the belongings of others and forgot their own.

Samad Mir: So long as breath lasts, this goes on.....

Ram Chander: And that gives rise to whole nitty – gritty of life..... Love of wealth. Hatred..... Jealousy and pride. These are all problems of body..... and I have left behind all these.

Samad Mir: I fear they might kill you.

Ram Chander: They cannot kill those who are already dead.

Samad Mir: What are you saying.

Ram Chander: Yes, I have severed all connections with body. Now nobody would kill me. Nor will I ever die.....

(Change Over)

Rahati : (Sleepily) Did you take a look of Ram Chander's house? Did you satisfy yourself? I'm puzzled how much you're concerned about it. Day or night, you're worried...if you like it so much, why don't you put up there?

Samad Mir: I needn't worry anymore. Ram Chander has returned.

Rahati : Really? Has Ram Chander returned?

Samad Mir : Yes!

Rahati : Is anybody alongwith him?

Samad Mir : No! He's alone.

Rahati: I came that way in the afternoon. He had not come at that time. How did he reach now at midnight?

Samad Mir: May be, he came in dark intentionally.

Rahati : Anyway, how long can he hide himself. Tomorrow the while village will come to know.

Samad Mir: I told him.... I warned him, they might kill him. He said, they cannot kill the dead. He said he had come after severing all connections with his bodyself. Now nobody would kill him. And nor would he die.

- Rahati: You seen him..... sure? No one else?....
- Samad Mir: Who else could have been?
- Rahati: Did you really go there or you simply had a dream?
- Samad Mir: What..... I'm returning from that place only.
- Rahati: I think you're confused. Keys are with us, how could he enter the house?
- Samad Mir: I asked him..... he said keys and locks have lost content. Keys have been duplicated.....
- Rahati: You shut up.....! I fear some evil spirit might not have come there in the shape of Ram Chander..... Don't put me in trouble alongwith my family.
- Samad Mir: It'll dawn! You go there yourself. In fact, take a samovar of tea along, for him.....
- Rahati: Ok! Tomorrow everything will be known.

(Change Over)

(Morning – Chirping of birds)

- Rahati : You take your tea!
- Samad Mir: Did you take tea to Ram Chander?
- Rahati: Let him get lost. Why do you always think of him? Since he left, he's ever been in your thought. Now, you've started having his apparitions.
- Samad Mir: Tell me.... Did you go to his place?
- Rahati: Could I have remained without that?

Samad Mir : Did you meet him?
Rahati: Only you encounter him. Day in and day out, you have his apparitions..... there is a heavy lock on his door. I don't know what did you find?
Samad Mir: Strange!
(A call from courtyard)

Aziz: Samad Mir! Is he in?
Rahati: What brings this Aziz broker here, so early?
Samad Mir: Come in, Aziz. I'm here.
Aziz: Assalam Alaikum
Samad Mir: Wa Allikumus Salam.
Aziz: How are you aunty?
Rahati: I'm fine. God bless you.
Aziz: Samad Mir! You give me the keys of Ram Chander's house, please.
Samad Mir: What for?
Aziz: I've wheedled a buyer for that house. I want to show him the house.
Samad Mir: Who told you to find a buyer for that?
Aziz: Ram Chander's son Kishenji had told me.
Rahati: But, who is he? He has no authority to sell his father's house.
Aziz: Why not ? After all he's his heir-apparent.
Samad Mir: He's heir-apparanet only when the owner is not alive.
Aziz: Well, that's the law. Who can overrule it?

Rahati: Then you should have asked Ram Chander first. May be, he doesn't want to sell his house.

Aziz: How can I ask him? Three months have passed since his death.

Rahati: Oh, no!

Samad Mir: What are you saying Aziz?

Aziz: Yes, I'm telling the truth. I swear.

Rahati: Who told you?

Aziz: Keshanji told me himself.

Rahati : Where did you meet him?

Aziz : I'd gone to Jammu last Thursday in connection with the brokerage of a Pandit house. I met Keshaji there. He almost dragged me to his home. I found Ram Chander's wreathed photograph hanging from a wall there. I could immediately feel that the outside climate had proved very ominous for him. Then Kishenji also broached the matter..... and said the poor man had been beseeching upto his death to take him to his home.... And had closed his eyes with the same wish.

Rahati : So sad! He was really very much attached with his mud house. He would not let even a gnat to sit on its mud walls.

Aziz : Yes! I know it.

Rahati : Every month he would have it mud-washed by his wife. Each day in the morning and evening, he would get its

verandah mopped by his daughter-in-law.

Aziz : Even himself he would always carry a twig-broom in his hand. He would not let even a single leaf drop in its courtyard.

Samad Mir : Last year, he got it tin-roofed by me only.

(Flash-back)

Ram Chander : Samad Mir ! You Master Samad Mir please halt.

Samad Mir : What's the matter? I'm leaving for my work. Why did you call me from back?

Ram Chander : Tell me wither are your working?

Samad Mir : So what?

Ram Chander: I'm thinking of getting my house tin-roofed before it snows.

Samad Mir : Are you crazy? You put a thatched roof and also shingled it last year. What makes you change your mind for tin-sheets, now.

Ram Chander: I thought it might grace the house.

Samad Mir: Why didn't you get it tin-roofed last year only, then?

Ram Chander: Yes! I admit the mistake. Keshanji also rebuked me. Arun Datti also was angry.

Samad Mir: That's even been less. They should have wrested your apron and left you naked. You deserved that.

Ram Chander: Now see! I do it for your sake. I want you to earn some bucks. But you are not serious.

Samad Mir: O! As if Samad has been living on your doles. Don't behave like the father-in-law of Maharaja Ranbir Singh.

Ram Chander: Now, look at this! You've started abusing me.

Samad Mir: Shouldn't I.....? Even Raja Ranbir Singh would not do what you have been doing. The amount you have spent on this house..... You could easily have constructed a concrete bungalow with that. Even now, if you want to spend your money, raze down these mud-walls... and build a concrete house. Then you can decorate that even with gold.

Ram Chander : Kishenji also says the same thing.

Samad Mir : Then what troubles you?

Ram Chander : My heart, doesn't allow that.

Samad Mir : What treasures hide within these walls?

Ram Chander : I myself labored when I got these four walls raised up. I wasn't married then. I brought Arun Datti as bride in these four walls. Kishenji also was born here. I've seen pretty good time in these mud walls..... I wish to die within these walls of mud.

(Flash-back over)

- Aziz: Samad Mir : What are you engrossed in?
- Samad Mir: Nothing
- Aziz: Then, hand those keys to me.
- Samad Mir: I would tell you one thing. If you listen to me, leave this deal. You may get entangled.
- Aziz: But, Why?
- Samad Mir: I feel Ram Chander himself is guarding his house. He won't leave it.
- Aziz: What's Samad Mir saying, Aunty?
- Rahati: He has lost his senses.
- Samad Mir: O Rahati! Why don't you believe me?
- Rahati: You hand over the keys to him, silently. You would also get rid of this preoccupation... Give them.
- Samad Mir: Ok! Take it.

(Change Over)

- Rahati : Samad! Where are the cattle?
- Samad Mir : They should be in the shed.
- Rahati : Ram Chander's black cow and speckled ox are not there. His fowls also seem to have disappeared from the coop.
- Samad Mir: They must be around. They'll come of their own.
- Rahati: What are you saying? I fear they might have been stolen. How can I face Arun

Datti, now she had insisted me to take personal care of them. What'll happen now?

Samad Mir: Don't worry. They'll come back.

Rahati: It has already started getting dark. You go out and look around.

Samad Mir: Where should I look for them in the dark?

Rahati : Ok! You be with your sloth..... I'll look for them myself.

Samad Mir: But where would you go this dark eve?

Rahati : I'll look into the lawns of Ram Chander. May be they're there.

Samad Mir: Don't go that way. I'll go. I'll herd them back. You don't go out.

Rahati : Then you go yourself.

Samad Mir: Ok! I go, my love!

(Change Over)

(Mysterious evening. Lowing of the cattle and clucking of the fowls give an impression of an imminent foreboding)

Samad Mir: (To himself) Why is the cattle lowing. Probably, it's hunger. Fowls are also scattered a bit.... May be they seen a cat which scared them.

Ram Chander: Samad Mir: What are you looking for?

Samad Mir: Nothing, special!

Ram Chander: Why did you stop there. Come closer. Are you afraid?

Samad Mir: Not at all!

Ram Chander: You're not absolved after finding the cattle and the fowls. You're still responsible. There abandoned, unguarded houses are in your custody..... You're the custodian of these houses.

Samad Mir : Yes, I am: I'm committed.... Why are these cattle lowing. Why haven't you put the fowls in the coop.

Ram Chander : They're also scared like you.

Samad Mir : Why?

Ram Chander: Naturally, as they see a ghost shorn of its body, they must be feeling baffled.

Samad Mir : Ram Chander! Don't frighten me.... (in an emotional tone)..... I still don't believe you're no more. My heart feels like bursting whenever I remember how you left unwillingly. I go to pieces when I recall how much you had writhed upto your last moment.

Ram Chander: They compelled me. That's why I left.....finally, I surrendered the body..... severing all body connections.

Samad Mir : You did not remain loyal. You have left your body, leaving me in great distress. You were in body, there was some hope. We would support each other... I would embrace you today, but how could I ?

Ram Chander: We're soul-mates. We owe this legacy to our saints and Rishis. We won't separate ever. When these bestial bodies would subside, souls would reunite in this Rishi-vale.. till that time, we'll have to cling to our roots and look after these walls of mud.... Walls of mud.... Walls of mud.

(Change Over)

(Sound of a spinning wheel, a gunshot outside)

Rahati : Oh! There is a gunshot. (Calling) Jamal, Kamal...Go out and get your father back..... There's some gunshot somewhere.

Samad Mir : Don't get frightened with these shots. Those who have to die, die without shots even.

Rahati : You had gone to locate cattle? Did you find them?

Samad Mir : Yes!

Rahati : Where are they?

Samad Mir : Where they should have been. In Ram Chander's cow-shed.

Rahati : But how did they go there?

Samad Mir : They had to go there ultimately. The rightful received his due..... and we're also relieved of our burden.

Rahati : I don't get what you're saying? How did they go there of their own? Or somebody drew them there?

Samad Mir : Who knows who drew them there?

(Change Over)

Aziz : Aunty! You swear by your sons....have I ever been rude to you husband?

Rahati : Never! Why should I lie? Haven't I to stand judgement before God?

Aziz : Have I ever abused or cursed him?

Rahati : No! Never!

Aziz : Had he ever any dispute with my father?

Rahati : Not at all!

Aziz: Tell me, the, why did he spoil my livelihood.... Why did he harm me and robbed me of a yield expected?

Rahti : But what did he do?

Aziz : Somehow, I'd managed a party to buy Ram Chander's house. I had charged eleven thousand rupees to him as brokerage. I would have got some ten thousand rupees from Keshanji also..... But this crazy Samad Mir..... he has spread this rumour in the whole village that Ram Chander's ghost haunts his house.

Rahati : You may be crazy. Hadn't he forewarned you that you might get caught in a web. Why didn't you care?

Aziz : Why should have I? He's gone mad. A huge lock hangs on the door there.... How did Ram Chander' ghost get in?

Rahati : You had taken the keys. Did you go in?

- Aziz : I did, I looked in all the rooms. I did not find anyone.
- Rahati : Take your buyer also to each room.
- Aziz : Alas! They are not hearty like me.
- Rahati : Look for another party.
- Aziz : Any person whom I tell instantly gives in.... who would pay for a haunted house. Samad Mir devalued this house.
- Rahati : I don't know, why he's so much attached to this house even in sleep, he talks to someone about the house.
- Aziz : Show him to some mystic.... I've heard he's been hanging around other Pandit houses also and talking to himself..... In fact, somebody told me, a Pandit ghost has possessed him.
- Rahati : Oh! No!..... He has also kept Arun Datti's cattle almost at thoroughfare. Who's there to feed them even a handful?
- Aziz : Get them back! If afraid, I would escort you..... Now, remains Ram Chander's house..... if I don't earn my brokerage on it, I'm not. I We earn by duping others. You see what snare I lay now?
- Rahati : Do something. May be he's also relieved. I would also get riddance of this headache for good.
- Aziz : You see what I do.

(Change Over)

(Impression of a phone dial, and a talk)

Aziz : Hello! Keshanji speaking? I'm Aziz speaking...Aziz broker. Maharaj! This Samad Mir has created a problem here..... Samad Mir the carpenter.... This mad one has spread this rumour the village-over that Ram Chander's ghost haunts his house..... None is there to buy that house now. I think we'll have to play another trick.... You tell me is the house insured. Do you still stand by your word.... Then nothing to worry about... you'll receive your money at home... bye.

(Change Over)

(Night..... Impression of crowd gathered thither)

Rahati : Samad ! Samad !
Samad Mir : What happened?
Rahati : Would you look outside.... I think Ram Chander's house is ablaze.
Samad Mir : Oh no! Don't tell me?
Rahati : Yes! It's the same house burning.
Samad : So sad:

(Change Over)

(Impression of a crowd and burning of a house)

Samad Mir: (Calling from far) Ram Chander Ram
Chander! (Near) Ram Chander !
Where are you going?

Ram Chander: Nothing remained here, Samad Mir. It's
ashes everywhere.

Samad Mir: I have not died yet that you would leave.

Ram Chander: What would I do now in this wilderness?

Samad Mir: The flame is simmering down.

Ram Chander: Yes! After burning everything into
ashes.

Samad Mir : No, Ram Chander look your four walls
are still in tact. We can place a wooden
shaft on it and then put a roof to it. These
very four walls can be turned into a
house, and can have, as well.

Ram Chander: My patience is now at an end.

Samad Mir : But I still have patience.... Remain by
me

Ram Chander: I wish I had my body so that I could
again shoulder mortar for this house.

Samad Mir: God has given much capacity to my
body-frame. If you can, adjust that
would be better. I'll get encouraged
and you'll find your IDENTITY again.

(Drama concludes with music)

SWACHHA KRAAL

(Translated from the original Kashmiri by Prof. Shafi Shauq)

THE PRECARIOUS INN

Idle is it count "you" and "I",
the world you have is a vain phantasm.

The magic mansion amidst the ocean,
therein is seated the Magnate,
neither day nor night is there.

Fill your bosom with the flames of love,
why to bother about autumn and spring?
A manly strife is effective love.

The restive soul, firmly seated,
therein the Whole can have a home.
What opiate has besotted you?

One night's sojourn in the perilous inn;
set no shop there to buy and sell;
today or tomorrow, death is to come.

Swachhi Kraal lauds the dauntless man,
who disowns the world before being born,
and attains life by embracing death.

ALL AND NOTHING

O my Self, who am I ?
All is He, I am nothing.

When my mother gave me birth,
I descried the moon and the sun,
and soon I went back, as I had come.

I spun a colourful thread,
all the while I chanted His name,
thus I could know the meaning of the thread.

Being besotted, he rapturously sang,
and continued guzzling mellow vintage,
all the doubts were allayed anon.

I could not appreciate 'all is He",
nothing is always pregnant with something;
who is there to decrypt "nothing"?

Swachhi Kraal is never tired to say:
nothing is true except God;
Yet I failed to say what I had to say.

A COLLOQUY

"Let us be friends," said I,

"Why not, I hear," said he.

I said, "Be kind, tell me the truth."

He said, "Those who know are rueful."

I said, "A point there was, whence it came?"

He said, "If I tell you, where shall you contain it?"

"Tell me the secret of love," I said.

"Love is but ripeness," he said.

I said, "What is hidden, and what apparent?"

"What is apparent is hidden as well," he said.

I said, "Will you tell me his hereabouts?"

"There is neither night or day there," he said.

I said, "Can teach me how to be?"

"Remove the veil of self," he said.

I said, "Tell me where do you stay."

"I stay and then move about always," he said.

"Some prosper and some are ruined," I said.

"This is what keeps the world moving," he said.

"Why all these puerile pranks?" I said.

He said, "Why, this is my own bazaar."